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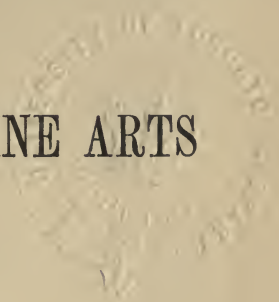
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THE  
AMERICAN  
JOURNAL OF ARCHÆOLOGY  
AND OF THE  
HISTORY OF THE FINE ARTS



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VOLUME I

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BALTIMORE  
1885

THE AMERICAN JOURNAL OF ARCHEOLOGY AND OF THE HISTORY OF THE FINE ARTS is the official organ of the ARCHEOLOGICAL INSTITUTE OF AMERICA, and will aim to further the interests for which the Institute was founded.

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## THE FIRST AMERICAN CLASSICAL ARCHÆOLOGIST.

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In the year 1812 a volume in folio, with numerous colored plates, was published in London, with the following title: "Greecian Remains in Italy, a Description of Cyclopiian Walls and of Roman Antiquities. With topographical and picturesque Views of Ancient Latium. By J. J. Middleton." In the Introductory Chapter the author says that it is his intention to give an idea of those monuments in Latium which are of a date anterior to Roman greatness. In work of this kind, he says, "The artist is perhaps of more real use than the scholar. I for this reason adopted the plan of making a collection of very accurate drawings. The views, therefore, which are now offered to the public are not meant merely to accompany the text; they are the principal object of this publication. I write, because I have drawn." He adds: "These sketches were executed during the years 1808 and 1809; and it is more than is absolutely necessary to add that the country they are intended to give an idea of was visited in the company of two English gentlemen, then resident at Rome; but I am happy to seize every opportunity of assuring them how much I value their friendship, and how pleasing it is to me to recollect the days I passed with them." This sentence contains in the word "English" the sole indication which the volume affords that the author himself was not an Englishman. The book has an air of good breeding, taste, and learning, which mark its writer as a gentleman, but afford no hint as to his country.

The volume appeared at an unfortunate moment for obtaining the notice it deserved. The last years of the struggle with Napoleon were too full of immediate interest to permit much attention to antiquity. The war between the United States and Great Britain for three years interrupted the literary as well as the political relations between the two countries. Mr. Middleton's book may have attracted the regard of a few scholars and artists; but it disappeared from view before its value was recognized, and before securing for its author the repute which he deserved. His name

is not found in Allibone's Dictionary; his book is not mentioned by Lowndes, Brunet, or Graesse; C. O. Müller, Stark and Reinach in their respective Manuals make no reference to the work, or to the writer. A brief and insufficient notice of Mr. Middleton is contained in Appleton's Cyclopædia; but his name has been generally forgotten, and his work has been unknown to those who have followed him in the same field of study. Even if his book had little original value, had become antiquated, and were now superseded, it would still deserve to be rescued from oblivion, as the first contribution made by an American to the knowledge of classical antiquity. But it deserves this for its own sake: the accuracy and excellence of the drawings reproduced in it give it such permanent worth that it may well form the corner-stone of the growing library of American treatises on classical archæology, while its author's name properly stands at the head of the fast lengthening list of American investigators of the "monuments of former men" in the Old World.

Mr. John Izard Middleton belonged to the well-known South Carolinian family, long distinguished alike for its historic public service and for the hereditary high culture of its leading members. He was the son of the patriot, and signer of the Declaration of Independence, Arthur Middleton, and was born in 1785. He lost his father in his infancy, and, like him, received his college education at Cambridge, England. From the University he proceeded to the Continent, and in Italy and France he spent the greater part of his life. Endowed by nature with uncommon gifts, which he had cultivated to advantage, he found ready access to good society, and was received on terms of intimacy in circles into which foreigners seldom gained entrance. He sought for no public distinctions, and spent the greater part of his life in elegant, if not indolent, leisure. With his facile powers and varied gifts, with all the graces and accomplishments of culture, it would seem that he needed only ambition to secure the repute for which he did not care. He died in Paris in 1849. His body was brought to America, and buried in the family vaults at Middleton Place, on Ashley River, in South Carolina. The house was burned and the vaults dishonored by the Union troops in 1864; and among the family memorials which were then miserably dispersed or destroyed were some of the beautiful drawings of Mr. Middleton.

It was soon after quitting Cambridge that he went to reside in Italy. The attention of students of antiquity had lately been drawn to the prehistoric walls in Latium by the researches of M. Petit-Radel. To these walls this scholar had given the name of Cyclopean, because they seemed to him to exhibit the same character as those of Tiryns, Mycenæ, and other ancient Greek sites, which the Greek writers themselves had attributed to the mythical race of Cyclopes. Observing the methods of construction of these primitive walls, the evidences of comparative antiquity which they afforded, and the sites where they were found, he conceived the idea that they were in truth the work of the Pelasgi, a race which up to this time had appeared scarcely less mythical than the Cyclopes themselves. French scholarship at this time was not at its best, "*L'étude de l'Antiquité était alors chez nous en train de renaître:*" says Sainte-Beuve, speaking of the First Empire. M. Petit-Radel was something of a pedant, and his conclusions were suspected as resting on too narrow a basis of evidence. Published in the "*Magasin encyclopédique*" in 1804 and subsequent years, they at first met with little acceptance, especially from German archæologists; and it was not until the subsequent investigations of Dodwell and Gell in Greece and the islands of the Mediterranean had confirmed his views, that the Pelasgic origin of these ancient walls came to be regarded as probable, and that a division of them was established into three or four different orders, according to the shaping and laying of their stones.

Dodwell, who had previously visited Greece, was one of the "English gentlemen" in whose company Mr. Middleton had drawn and studied the Latian walls. He did not fail to note the resemblance between the Cyclopean work of one land and the other; but it was not till 1818 that he published his excellent "*Classical and Topographical Tour through Greece,*" in which he drew attention once more to these oldest remains of European civilization. Had the publication of Mr. Middleton's observations been equally delayed, they might have been as well received and remembered. His book was the first, so far as I am aware, in which the conclusions of M. Petit-Radel were supported by fresh evidence and illustrated by accurate drawings. In his opening chapter he says:—

"Pausanias was the first who gave the generic term Cyclopiam to walls of the nature of those we treat of; but I believe no regular system

was built upon the observation of their singularity, until about twelve years ago, when Mr. Petit Radet, a member of the National Institute in Paris, published a memoir on the subject; in this tract he terms them 'Constructions polygones, irrégulières,' and endeavors to prove, first, that they have no connection with the 'opus incertum' of Vitruvius; and secondly, that they are the remains of monuments built by the Pelasgians.

"The first part is very easily established, and is evident to any person who has seen the two modes of construction, as the 'opus incertum' is only the embryo of the 'opus reticulatum,' and differs from the Cyclopien in being composed of small bricks, which are joined by mortar; whereas the Cyclopien walls are built of immense stones, five, ten, fifteen, and occasionally twenty feet long, without any cement, but joined by the nicety of the squaring, and kept together by their own weight. Alberti has mentioned these walls in his Roman Antiquities (B. I., c. 3); and Piranesi, when he speaks of them, calls them erroneously 'opus incertum.'

"His second theory is scarcely less established, according to my opinion, by the circumstantial evidence of the similarity between these walls and those of many towns in Greece. There is scarcely any doubt of their being of Grecian origin, on account of this similarity, and because those walls are not to be found in any part of the Roman territory, except in that tract of country which Dionysius of Halicarnassus tells us was peopled by Pelasgian colonies."

"The mystery," adds Mr. Middleton, "that envelops this particular branch of the history of arts adds very much to the interest it inspires; . . . the Greeks themselves could have known little more of them" than we, "since they attributed them to the hands of giants."

The third and fourth chapters of Mr. Middleton's book are occupied with a discussion of the original inhabitants of Latium and of the first Latin kings. They are full of the flavor of a fine old-fashioned learning, a little dry with age, but giving evidence of a love for the classics and an acquaintance with them more common among young gentlemen eighty or a hundred years ago than at the present day. In his fifth chapter, when Mr. Middleton sets out from Rome to Albano, the Roman poets are his chosen companions, while the road and the scene derive their chief interest for him from their ancient poetic and historic associations.

Mr. Middleton's course led him along the Appian Way, through Albano, to the Lake of Nemi and its environs, thence to Velle-

tri, and so by Lake Giuliano to Cora. Here the true Cyclopean region begins. Cora, Norba, Segni, Alatri, Ferentino, crowning their steep hills with mighty walls, hardly out of sight one from the other, show how dense the local Pelasgic population must have been of old, how long and terrible were its wars, and how high was the civilization which needed the protection of defences so elaborate in design, so enormous in scale, and which required such vast and protracted effort, and such immense labor for their construction. At Cora, with the exception of a single square tower, the walls that now remain were raised for the purpose of supporting the hill. At Norba there is an enormous gate, and in general the walls "are very well preserved and are a fine specimen of Cyclopiian work." The remains at Segni and at Alatri are of more importance. They are fully described and carefully illustrated by Mr. Middleton; and it seems worth while to quote a portion of his account of them to show the character of his archaeological observations.

"The hill on which Segni is situated is very steep, and we were nearly two hours ascending its barren sides. . . . The modern town of Segni lies enclosed within the ancient walls, but does not occupy half the space of the ancient city. As usual, in the places where Cyclopiian remains are found, the site cannot be better adapted for defence; as, with the exception of the gate by which you enter modern Segni, the other entrances were placed immediately on the edge of the steep sides of the mountain. . . . The walls are of the highest antiquity. Of the first style of the Cyclopiian, which is formed of rude masses of stone piled up in order to form a wall, I have seen nowhere such remains, except a portion of a wall at Cora, and another at Palestrina." . . . The walls form "an enclosure of upwards of two miles in circumference. We found eight ancient gates, of which four had their architraves perfect. We dug to the bases of these four, and found that the earth had in general encroached from two to three feet. . . . The first and largest gate, vulgarly called *Porta Saracena*, . . . is about ten feet high and eight feet wide, and is composed of five enormous blocks,—two upright, two inclining to an angle of about forty degrees, while the fifth forms the architrave, which appears carelessly thrown across." The second, third, and fourth gates are smaller, with no striking peculiarities. "We come now to a small pointed gate, placed in a wall which serves to prop the earth. The point at the top is formed, on one side by a stone which makes, with the upright, an obtuse angle, and on the other by a curve

as regularly formed as that of the Gothic-pointed arch. The entrance in this gate, as in several others, is not immediately straight, but sideways, so that, of the stones which form the corners, one has an acute and the other an obtuse angle."

Mr. Middleton, after describing the remaining gates, speaks of the ancient substruction of the modern church and makes an instructive observation.

"I observed near this church, as in several other places in Segni where the Cyclopiian work had been in part demolished, a peculiarity which may throw some light upon the mode of construction of these remote nations whenever they wished to attain any additional strength or solidity. On the interior surface of the stones, which have been left uncovered by the demolition of the upper part of the wall, are oblong holes cut in the block, some about eight or ten inches long, an inch wide, and from two or three deep. By conceiving that the upper stone, which fitted upon these, was hollowed in the same manner, it would allow space for the introduction of a piece of wood or iron, about ten inches long, by four or six broad; and this, tightly incased within the wall, prevented the stones from being removed out of their place by any external injury."

Proceeding now to Alatri,—

"As you enter the gate of San Pietro, a peculiarity is observable which is afforded by none of the above-mentioned towns. On the exterior and interior walls, adjacent to the gate, are two bassi rilievi,<sup>1</sup> which are almost defaced by time; but which, after having been accurately examined, both on the spot and through the means of a cast of a mould taken from one of them, are determined by the antiquaries to be the

'Custos furum atque avium, cum falce saligna.'—*Georg.* IV. 110.

. . . The citadel on the side where this gate is situated is defended by a very high bastion, which supports the platform of the ancient level, and the gate is opened in this bastion. The whole of this bastion, which extends in equal dimensions round the greatest part of the citadel, is formed of immense polygonal blocks; and the stone, which forms the architrave of the gate, is nearly fifteen feet and a half in length, seven feet broad, and seven feet thick. The thickness of the wall, at the place you enter by this gate, is forty-three feet."

<sup>1</sup>Mr. Middleton gives a plate representing the gate, with these relics. Its perfect accuracy is confirmed by a recent photograph taken by Mr. W. J. Stillman, whose studies of Pelasgic walls have probably been wider and more thorough than those of any other living archæologist.

On the opposite side of the citadel is a small gate, upon the architrave of which is a carving of one of those "satyrica signa," which till a late period the Romans were accustomed to represent in similar places "contra invidentium effascinationes." "The delicacy of one of the bishops of Alatri induced him to deface this very curious monument of antiquity, and it is now precisely in the state in which I have represented it." A photograph by Mr. Stillman, of this gate affords evidence of the extraordinary accuracy of Mr. Middleton's drawing. Every block of the gate and the adjoining wall appears in the engraving not less exactly than in the photograph itself; and the comparison of these two representations, as well as of others where Mr. Stillman has taken the same view, establishes the entire trustworthiness of Mr. Middleton's plates.<sup>1</sup>

With a description of the rock-cut tombs of Valmontone, of the remains at Palestrina, and of the objects of interest on the way between this latter town and Rome, Mr. Middleton concludes his work.

Twenty-two years after the publication of his volume, some of the same drawings which had been reproduced in it were once more engraved, in an inferior style, for the well-known posthumous work of Mr. Dodwell, on the Cyclopean, or Pelasgic, Remains in Greece and Italy.<sup>2</sup> The book contains no reference to the young American who had been the companion of its author in the study of Latian antiquities, and whose own book had failed to secure the attention it deserved.

CHARLES ELIOT NORTON.

<sup>1</sup>This exactness was attained by him by means of the camera obscura. "The greater part of my outlines," he says, "indeed, I may say all the distances and those parts of the picture which require the accuracy of the antiquary more than the grace of the artist," are secured by this mechanical process. "I afterwards retouched them on the spot, and gave that grace of detail which it was impossible to attain while the paper was under the lens." The engravings were colored by hand to resemble the original drawings.

<sup>2</sup>The full title of this work is, "Views and Descriptions of the Cyclopien, or Pelasgic, Remains in Greece and Italy; with constructions of a later period: from drawings by the late Edward Dodwell, Esq., F. S. A., London, 1834. 131 plates and 34 pages of letter-press, folio."

## THE PANATHENEAIC FESTIVAL AND THE CENTRAL SLAB OF THE PARTHENON FRIEZE.

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The suggestion made by Brunn concerning the group of the Priest and the Boy with the Peplos from the Eastern Frieze of the Parthenon has been developed by Dr. Flasch<sup>1</sup> into the confirmed belief that the peplos is not the sacred peplos of Athene, and that the boy is not in the act of presenting it to the priest. It is really nothing more than the priest's over-garment, of which he has divested himself in order to prepare for the sacrifice of the hecatombs offered by Athens and its colonies, which are being led from either side towards the centre of the frieze. He is, in fact, merely handing his own cloak to the boy to hold during the sacrifice.

It is quite natural that those who have held this group to manifest the central incident of the whole frieze and of the scene which it depicts, should feel some reluctance to substitute for it an interpretation which apparently offers so striking an anti-climax, from the point of view of artistic composition as well as of the history of Greek religious ceremonies. I have elsewhere<sup>2</sup> shown, from the consideration of the artistic composition of the frieze, that this simple interpretation does not present an anti-climax, and that it even forms a most important feature in the representation as a whole. I have also been able to adduce instances from actually existing monuments in which the same representations of a boy thus holding a cloak before his master have no religious significance, but are the common scenes of daily life.

As regards the aspect of the question from the point of view of religious antiquities, the reluctance to surrender the common interpretation seems to me based upon a misconception of the history of Greek mythology in general, of the history of the worship of Athene in Athens, and, more especially, of the part which the peplos played

<sup>1</sup> *Zum Parthenonfries*, Würzburg, 1877.

<sup>2</sup> The following remarks are the substance of note C to Essay VII. in the forthcoming volume of "Essays on the Art of Pheidias," by the present writer.



in the ceremony of the Panathenaic festival at the time of the building of the Parthenon. These misconceptions of the nature of the festival are to be found in the treatises<sup>1</sup> on the subject ever since Meursius began with his *Panathenaea* in 1619.

It appears to me that the importance of the dedication of the peplos among the ceremonies of the Panathenaic festival, *especially in the time to which the erection of the Parthenon belongs*, has been over-estimated. This, I believe, is chiefly to be attributed to the fact that the current interpretation of the central slab of the frieze, so long established and so often repeated, has become fixed in the minds of scholars as the most striking feature of that work.

The earliest references to the peplos, though not in any immediate connexion with the Panathenaic festival, still less with the procession, are in Euripides' *Hecuba*, l. 466 (B. C. 428), in Aristophanes' *Birds*, l. 826 (414 B. C.), probably also in *Frogs*, l. 565 (B. C. 428). Thucydides makes no mention of it.

The origin of the ceremony of its dedication, not as yet a part of the Panathenaic festival of later times, goes back to the earliest years of the establishment of an Athene worship on the Acropolis of Athens. In connexion with the very ancient and archaic wooden statue of Athene Polias in her temple on the Acropolis, the mythological tradition among the Athenian people considered this statue to be the dedication of Erichthonios. Similar to the Palladium of Troy, this ancient wooden statue was clothed in actual drapery, just like some quaint images of the Virgin Mary, especially in Italian churches. As there was no need for a continual renewal of the wooden case, even if this had been possible and desirable, it sufficed that the drapery be periodically renewed, and thus, once a year, at the birthday of the goddess and the ensuing feast, a new garment was offered her in lieu of a new statue. But this was not yet the Panathenaic festival as the authorities of later times, from whom we derive our information, depict it.

At the time at which the Parthenon was completed a new and most glorious image was dedicated to her, provided with a golden garment, and on that occasion, at least, the other ceremony, if it was still in practice with reference to the ancient *ἑόρτη* of Erichthonios, receded to the back ground.

<sup>1</sup>For the literature on the Panathenaea see the appendix Anhang II, p. 318, to Michaelis' *Der Parthenon*.

The real prominence of the peplos in the procession and in the ceremony only comes in when once it is attached as a sail to the ship which is drawn through the streets, and when it thus appeals to the feelings of the Athenians from its associations with their maritime power which, through Themistocles, had become so prominent a feature in the Attic polity. But the earliest authorities make no mention of this part of the procession. We do not hear of it till the beginning of the 4th century,<sup>1</sup> and after that it is made the chief feature of the procession in the descriptions of these later authors.

Now it appears to me that this form which the ceremony assumes after the time of Pericles, is the result of an intermingling of the ceremonies in commemoration of Theseus with those dedicated to the worship of Athene. And this supposition will gain in weight the more we bear in mind, 1st, that, in the course of time the various ceremonies of gods and heroes strongly tended to intermingle; 2nd, that Athene and Theseus became more and more closely associated as the patrons of Attica, and that they both have an especial share in the constitution of the Panathenaic festival; and 3rd, that after the Persian war the chief power of the Athenians consisted in their maritime force, a suggestion of which they would naturally tend to introduce in connexion with their patron deity.

To show the process of its introduction we must look more critically into the nature and history of the whole festival. The Panathenaia, as we know them, were more a political festival than an immediate part of religious worship. The word denotes a union of the Athenian people before it reflects upon the supreme sway of the goddess Athene. The festival grows more a festival in honor of Athene the more that goddess comes to be considered the chief patron of the Attic people when the latter had become established in their union and as leaders in the political life of Greece.

The supreme worship of Athene in Attica is, together with the worship of a Panhellenic Zeus in Greece, the religious concomitant of the political feeling arising in Attica and in Greece after the victories of the Persian wars. Before this the worship of Athene was not so supreme in Attica. There existed older rites, superior to or at least coördinate with her worship, such as that of Zeus Polieus on the Acropolis, Aphrodite, Artemis, Poseidon, Demeter, Apollo,

<sup>1</sup> Mich., p. 212 and 329, No. 165.

Dionysos, Heracles, &c.; and each attempt at centralization of political power and assertion of national supremacy, leading with it a centralization of religious worship,<sup>1</sup> towards a distinctive national deity, led to a more pronounced preference for her worship. In the earlier times the other divinities had their festivities with their games; but more and more the festival games in her honor not only eclipse the others in splendor but even these become modified in that Athene together with Theseus are introduced into the ceremonial which was primarily in honor of some other deity. So, for instance, Athene, as *Athene Skiros*, has part with Dionysos in the *Oschophoria*, a preliminary celebration of the vintage of which Theseus is considered the founder: and again Theseus (probably in the time of Kimon) becomes prominently introduced throughout the *Pyanepsia*, which was primarily a festival of Apollo.

The various marked stages in the history of the Panathenaic festival are, 1st, the dedication of the ancient *ξόανον* by Erichthonios: 2nd, the act of uniting the separate tribes of Attica into one centre, Athens and the Acropolis, by Theseus; this is called *συνοικία* or *συνοικισμός*: 3rd, the introduction of greater pomp, and the establishment of the greater Panathenaia by Peisistratos in every fourth year: 4th, the introduction of musical games by the Peisistratidae: 5th, further similar additions by Pericles.

The act of Erichthonios is least historical in character. It points to an early establishment of a worship of Athene Polias on the Acropolis along with the earlier worship of Zeus Polieus.

The real establishment of the festival and games is attributed to Theseus, and here the festival is of an essentially political and national character, which it maintains ever after until the worship of Athene becomes identical with the glorification of the Athenian people. The tradition concerning the act of Theseus marks above all things the union of the Attic people with one local centre, the Acropolis of Athens, and this it is, the *συνοικία*, which gives to the festival its character. The earliest and best authority, Thucy-

<sup>1</sup> It will be an important task for future writers on Greek mythology to trace the history of the worship of the gods in various districts in its relation to the political history of each nation, not only in the mythical stages of the nation's history, but in the historical periods of its growth or decline and in the corresponding modifications of the worship of its deities.

dides, in speaking of the early history of Attica (II. 15, 2), calls the festival simply by that name.<sup>1</sup>

It is a significant fact that all subsequent political movements which tended towards the centralization of power in the Attic state were marked by some addition to this festival; so with Peisistratos, the Peisistratidae and Pericles.

Peisistratos appears to have formed the plan of a united Greece with Athens as the leader; and, as the Olympic games which began to flourish so greatly about his time brought the whole of Greece together uniting in the games of Zeus, so he appears to have taken these for a model and to have attempted to create Attic games of similar fame with Athene as the patron. Therefore he establishes greater festivals at a period of four years like the Olympiads, and these festivals are used in Athens as a division of time similar to the recurrence of the Olympian games. He too, like Theseus, turns his attention to the full establishment of the metropolis by rebuilding parts of the town and improving the roads over all Attica; while he and his family develop to the highest degree the worship of Athene through whose interposition, according to Herodotus (I. 60), he was supposed to have been raised to sovereignty. He establishes the head of Athene as the emblem on Athenian coins; he and the Peisistratidae began the great Hekatompedon, the earlier temple, which was followed by the Parthenon. It is in this time, no doubt, that the worship of Athene began to be supreme, as the feeling of national power on the part of the Attic people was rising; and it is in this time that I believe the religious festival of the birthday of Athene and the Thesean Synoikismos (both taking place in the same month Hekatombaion) to have been firmly welded together.

But the temple of Athene built by Peisistratos was never to be completed; the Persian invader destroyed almost the entire town of Athens. The Athenians after the war had to set to work to rebuild their destroyed homes, and there ensued a new Synoikia, revived

<sup>1</sup> Compare also Plut. Thes. 24; Paus. VIII. 2, 1; Schol. Plat. Parmen. 127 A; Suid. and Phot. Apostol. 14, 6. When A. Mommsen, *Heortologie*, p. 111 seq., makes a separate festival of the Synoikia and combines it with the worship of Eirene, he is certainly wrong, as in Thucydides, V. 47, there is no implication of a worship of a goddess Eirene, an idea which really only gained mythological personality in the fourth century. It is a strange critical method to deal with the direct statement of the identity of the Synoikia and Panathenaia in Plutarch by merely maintaining that the ancient author made a mistake.—(*Plutarch hat einen Fehler begangen*, p. 84).

with a new spirit of national vigor and power. The resettling of Athens, completed by Pericles, was the occasion of a new festival similar in its conditions, only far grãnder, to that of the union under Theseus; and the festival was to be glorified by the dedication to the goddess of a new grand "house" and a glorious image clad in a garment of gold. To Athene and Theseus, the divine and heroic patrons of Athens, the victory over the Persian foe is chiefly attributed, and they are considered to have actively intervened. The worship of Athene and of Theseus are now fully fixed and have reached their highest point, and the two elements are now thoroughly combined, the religious devotion to the goddess becoming thoroughly national, and the Synoikia receiving a religious character. Athene and Theseus henceforth are thoroughly blended in the devotion of the Attic people, and if the Thesean elements in the festival have been infused with ceremonies belonging to Athene, the rites connected with Theseus must have become infused into the Athene festival, even those not connected with the Synoikia.

Thus it is that, when time has somewhat effaced the exact distinguishing points of ceremonies, the maritime element is introduced into the festival of Athene in the fourth century through the close relationship of the goddess with the hero who founded it. We need but read in Himerios (*Or.*, III, 12), the description of the ship, on the mast of which the peplos is suspended as a sail, filled with priests and priestesses and decked with flowers, to see that this is the ship of Theseus which was held in repair down to the time of Demetrios the Phalerean (317 B. C.), and in which, decked with flowers, the sacred embassy was sent to Delos. Moreover the sail in the myth of Theseus had a particular significance. Thus it is that in later times the peplos obtained an importance which it did not possess in earlier times, and which could not come into consideration on an occasion when a great statue was offered to the goddess.

The feeling of *Panathenaism* reaches its highest point after the Persian war; and the consciousness of this supremacy is noticeable in all expressions of public life and in all the works of art belonging to this period. The Panathenaic festival with its procession is primarily an expression of Attic unity. How then would an artist commemorate the event and represent the scene?

In an essay on the Parthenon frieze by Th. Davidson, recently published, and with much, I must say most, of which I cannot

agree, the author rightly criticises the common interpretation of the Parthenon frieze, maintaining that there are no instances in Greek art of the representation of a general indefinite custom such as a periodically recurring event. Though there is one instance of the representation of the various athletic games, without any reference to definite contests or victories, on the throne of the Olympian Zeus by Pheidias, still the author is right in maintaining that it was contrary to the Greek mind to represent generalizations without clothing them in the sensuous form of some definite type or event. But he is strangely misled by the word "event" into assuming that the Greeks then chose some contemporary historical event. Of this there are no instances in sculpture in the time of Pheidias. We do hear of paintings in the Stoa Poikile at Athens (by Mikon, Polygnotos or Panainos), a secular building in which among mythological scenes, such as Theseus leading the Greeks against the Amazons, are represented the battles of Oinoë and Marathon. But in the battle of Marathon (to this Pausanias devotes a few words of description, while he merely mentions Oinoë) Theseus, Athene and Heracles take part and so the action receives a mythological character. I know of no other instances, in the time of Pheidias, of an approach to the representation of an historical, still less a contemporary, event even in painting. But contemporary events were commemorated and represented in art by a fixed method congenial to the Greek mind. The lasting types of the attribute or event were made the artistic bearers of the thoughts and feelings of the time. These types the Greeks possessed in the myths of gods and heroes. And thus, for instance, the warlike glory of the Greeks was in all times represented and their individual victories commemorated by the mythical types of Greek prowess over Barbarian forces, such as the Gigantomachia, the Amazonomachia, and the battle between Centaurs and Lapiths. In Athens, to commemorate the victory over the Persians, those myths were chosen with preference in which the Athenian hero Theseus distinguished himself, and so the Gigantomachia is one of the subjects of the metopes of the Parthenon.

When the sculptor desired to represent on the frieze the Panathenaic procession and all that it meant to the Athenian, he sought for the mythical type of this festival, *the Panathenaion*. This type is the real founding of the festival and the establishment of the political unity of the Attic people in the Synoikia of Theseus, the national hero and the active shield of the Greeks at Marathon.

I therefore see in the Parthenon frieze the representation of the Synoikia of Theseus. It is needless to say that in these mythical representations the Greeks did not strive after imaginary archaism, but represented the customs and the people of their own time, the Lapiths as Attic warriors, and the Thescan festival as the festival they saw before them, the youths and warriors that made Athens great. Thus this scene, commemorating the great festival of the day, recalled the foundation of Attic national greatness by the patron hero, and glorified the protecting goddess of the Athenian state.

In all the works of the Parthenon Pheidias has glorified the Attic people and Athene, and it is a normal development of his personal and artistic character that he should have risen in his last period from Athene and Panathenianism at Athens to Zeus and Panhellenism at Olympia.

CHARLES WALDSTEIN.

## INSCRIBED SEPULCHRAL VASES FROM ALEXANDRIA.

[Plate 1].

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Mr. G. L. Feuardent has now in his possession, in New York, a series of about 75 vases, collected during the past few years by Signor P. Pugioli from tombs at Alexandria, Egypt, the most of them, as I am informed through Mr. Feuardent, having been found about a mile east of the present limits of the city near the sea, at the depth of twenty to thirty feet beneath the debris of centuries. A large number of tombs were found in this vicinity, partly cut in the solid rock, partly built up. One that was discovered about a year ago had a rock chamber 12 to 14 feet square, and contained as many as fifty vases, about thirty of which were in a good state of preservation and bore a few inscriptions. Beside the vases, this tomb also contained "a number of tablets, with paintings badly preserved, and a few inscriptions." These inscriptions are Greek. Nothing was found in the vases but ashes and small pieces of charred bones, and they were all tightly sealed with plaster when found. These vases are said to be of a poorer quality than those of the Pugioli collection. They are in this country, but still unpacked and I have not been able to see them. In July, 1883, in another tomb at the distance of a few rods from this tomb a vase was found containing a hoard of over 200 silver coins, all of which are declared to belong to the period of Ptolemy Soter and the early part of the reign of Philadelphus, according to the classification made by Mr. R. S. Poole of the British Museum. Some of these coins I have seen.

No information is to be had as to the discovery of particular pieces of the Pugioli collection. Usually several vases were found in the same tomb, and from these a selection was made; most of them coming from the cemetery above mentioned, while a few came from the west side of the city near the present harbor, within or close by



the limits of the city of to-day. In the collection are several lamps and some other small objects, which will not detain us.

The vases we are to consider are of three classes, in which individual pieces may differ slightly in height or shape, but still closely resemble each other. Each of these classes has its representative on the accompanying plate, and they may be distinguished as white, black, and salmon. They are about 18 inches in height, and the white and salmon are the common *hydriæ*, probably resembling the silver one displayed to the angry multitude by Agathocles as containing the bones and ashes of Ptolemy Philopator, just dead (Polyb. xv. 25, 6-11), and exactly like one found in 1855 by Dr. W. C. Prime, sunk in the bottom of a tomb and entirely covered in with cement, within a short distance from the graves now under consideration, east of Alexandria (*Boat Life in Egypt and Nubia*, p. 43). They have a small handle at each side, and a larger one running from shoulder to lip behind. The black variety has only two handles, as seen in the plate, formed of a twisted strand. The body of these is ribbed vertically, with vines of ivy in white about the neck and another about the body below. One has two medallions in relief in front and two in duplicate behind, one representing a winged female holding a cornucopia, with garments floating behind; the other a Herakles leaning on his club, with the lion's skin knotted about his shoulders and lifted by the breeze.

The white vases are of a rather coarse, dark-red clay, over which has been laid a white stucco-ground to receive painting. The colors have been considerably damaged by time and incrustation, but in some cases they are still pretty fresh. The vase figured on the plate exhibits a head of no mean merit, but the workmanship of the others is coarser. Another bears a Medusa's head with wriggling snakes, supported on the left by a helmet with eagle's head as crest, on the right by a cuirass. A third exhibits a cuirass between a round shield on the left, and a pair of greaves on the right. The greaves have ties of blue, the rest being red and yellow. Others of this class are festooned with *taeniae* in varied forms and varied colors, red, rose, pink, blue, yellow, green. The ribbons are arranged for the most part in the usual sepulchral style. One vase only of this variety bears an inscription, which was incised about the neck on the shoulder after the stucco was laid on. On the body of this vase a wine-jar is painted in blue.

The third class comprises nearly three-fourths of the collection. They are unglazed, the clay is good, light and sonorous, the color of a light salmon of differing shades, the natural color of the paste. Such as bear inscriptions are ornamented sparingly with ivy leaves or other vines, horizontal bands and a few other conventional ornaments coarsely laid on. The others are painted more lavishly with similar ornamentation, besides dolphins, a genius and ibex vis-a-vis, four pegasi with heads like sea-horses, and some of the feathers of their wings emphasized by incising after painting but before baking, some swans, a human figure, and so on.

The mouths of some of the vases were closed with terra cotta covers, like the black one in the plate, fitting loosely and easily removed by the handle; others were stopped by a small black patera imbedded in plaster which filled the mouth securely and formed a covering overlapping it. Some of the ashes still remain in the jars, and a few pieces of calcined bones. Outside, all were covered to a greater or less extent with a deposit of lime formed by the infiltration of water from lime rocks, and the acids employed to remove this have unfortunately destroyed several of the inscriptions to such a degree that a few traces only remain of the original ink.

The inscriptions are of two kinds, those laid on with a reed in black ink, and those that are incised; and in regarding them from a palæographic point of view it is necessary to keep this fact in mind. Where the reed is used we have all the suppleness and freedom that the scribe would show upon papyrus, and therefore the forms of the letters are to be compared with those of the MSS., rather than with the lapidary type. Even in letters incised in the hard pottery (for most of the inscriptions seem cut after baking), a continual attempt to approach the reed forms is plainly apparent, as where a sigma is formed like a wide V laid horizontally.  $\Omega$  is regularly uncial,  $E$ ,  $M$  and  $\Sigma$  usually so, and  $H$  catches the same curve in its vertical limbs as under the reed; often so  $II$ . In one case, within the square  $E$  a round one is cut.

We will now proceed to consider the inscriptions themselves, arranging those drawn with the reed first. A period is placed under letters which are indistinct, but still show traces enough to render them certain. Except in fac-similes, no attempt is made to reproduce the extremely varied forms of the letters.

1.

On body of vase, below band in front, as on plate. So are the rest unless specified. Fac-simile obtained by tracing; reduced  $2\frac{1}{2}$  times;

Λ Β ΜΗΝΟΣ ΠΑΝΗΜΟΥ ΔΙΑΘΕΩΔΟΤΟΥ  
 ΑΝΔΡΟΜΗΤΣΕ ΠΙΓΕΝΟΥΣ ΦΑΛΑΣΑΡΝΤΣΚΡΗΣ

Λ β, *μηδὸς Πανήμου, διὰ Θεωδότου, Ἀνδρόμητς Ἐπιγένους Φαλασάρνιος Κρής.*

2.

Roughly done; doubtful whether ε or ιε is to be read at end of first line, probably ιε; last line badly blurred;

Λ Γ ΔΙΟΥ [ι]ε  
 ΔΙΑΘΕΩΔΟΤΟΥ  
 ΑΓΟΡΑΣΤΟΥ  
 ΘΕΩΝΔΟΥ  
 ΣΑΜΟΘΡΑΙΚΟΣ

Λ γ', Δίου [ι]ε, διὰ Θεωδότου ἀγοραστού, Θεώνδου<sup>1</sup> Σαμόθρηκος.

3.

Letters of ΑΝΑΞΙΛΑΟΥ approach lapidary type, the α having the v-shaped bar. Though there is space between τ ε and ε ο in the fourth line for an additional letter, none appears to have been there.

Λ Ε ΠΑΝΑΜΟΥ ΚΕ  
 ΔΙΑΘΕΩΔΟΤΟΥ ΑΓΟΡΑΣΤΟΥ  
 ΑΝΑΞΙΛΑΟΥΤΟΥ  
 ΑΡΙΣΤ Ε ΟΣ  
 ΑΧΑΙΟΥ ΑΡΧΙΘΕΩΡΟΥ  
 ΔΥΜΑΙΟΥ

Λ ε', Πανάμου κε, διὰ Θεωδότου ἀγοραστού, Ἀναξιλίου τοῦ Ἀριστέος, Ἀχαιοῦ ἀρχιθεώρου Δυμαίου.

<sup>1</sup>This genitive may be compared with τὰ ἡ Ἀμμωνος, and similar phrases on Egyptian sepulchral tablets of wood. *Revue Arch.*, 1875, p. 178.

## 4.

Badly injured by acids

Θ ΜΕΧΕΙΡ . .  
 ΔΑΜ . . . . . Κ . ΕΑΡΧΟΥ  
 . . . ΡΟCΒΟΙ . . . . .  
 . . . . . ΟΔΟΤΟΥΑΓΟΡΑCΤ . .

[L] θ', Μεχειρο . . , Δαμ[ίας τοῦ] Κ[λ]εάρχου [θεω]ρὸς Βοι-  
 [ώτιος], διὰ Θεοδότου ἀγοραστοῦ.

## 5.

Fac-simile obtained as in No. 1. It can be compared with the plate which, however, shows a defect in the vase that makes the  $\bar{\Lambda}$  look like  $\bar{A}$ . Reduced 2 to 1.

Λ Θ ΥΠΕΡΒΕΡΕΤΑΙΟΥ  $\bar{\Lambda}$   
 ΦΑΡΜΟΥΘΙ  $\bar{\Sigma}$   
 ΤΙΜΑΣΙΘΕΟΥ ΤΟΥ  
 ΔΙΟΝΥCΙΟΥ ΡΟΔΙΟΥ  
 ΠΡΕCΒΕΥΤΟΥ  
 ΔΙΑC ΔΙΟΥΑΓΟΡΑCΤΟΥ

L θ', 'Υπερβερεταίου  $\bar{\Lambda}$ , Φαρμουθι  $\bar{\Sigma}$ , Τιμασιθέου τοῦ Διονυσίου  
 'Ροδίου πρεσβευτοῦ, διὰ Θεοδότου ἀγοραστοῦ.

## 6.

Letters large, not very carefully made, quite like the papyri,  
 H resembling h,

Λ Θ    ΚΩΤΙΩΝ  
       ΚΛΕΩΝΟΣ  
       ΔΕΛΦΟΣ  
       ΘΕΩΡΟΣΤΑ  
       ΚΩΤΗΡΙΑ  
       ΕΠΑΝΓΕΛΛΩΝ  
       ΔΙΑΘΕΟΔΟΤΟΥ  
       ΑΓΟΡΑΣΤΟΥ

Λ θ, Σωτίων Κλέωνος Δελφός θεωρός τὰ Σωτήρια ἐπανγέλλων, διὰ Θεοδότου ἀγοραστοῦ.

7.

Under the foot in small letters. The last line is along the opposite margin of the circle and reads in the contrary direction. On the shoulder is incised ΙΑ. The vase is smaller than the average.

ΘΑΡΣΥΦΑΣ  
 ΘΕΩΡΟΣΚΡΗΣ  
 ΑΠΟΛΛΩΝΙΟΣ  
 ΔΙΑΣΑΡΑΠΙΩΝΟΣ  
 Λ ΙΔ ΑΠΕ . . .

Θαρσύφας θεωρός Κρης Ἀπολλώνιος, διὰ Σαραπίωνος. Λ ιδ, Ἀπε[λλαίου] . .

8.

Large bold letters; lines 1 and 2 between the horizontal bands, line 3 below them;

ΔΙΑΣΑΡΑΠΙΩΝΟΣ  
 Λ Κ ΗΓΗΣΙΟΥ  
 ΤΟΥ ΑΓΛΩΦΑΝΟΥΣ

Διὰ Σαραπίωνος, Λ κ, Ἡγησίου τοῦ Ἀγλωφάνου.

9.

Letters small, O and C much smaller than the others; not handsomely done, but rather better than the specimen of "Eudoxi Ars," Wattenbach, Scrip. Gr. Sp., Tab. I., which the letters resemble considerably;

ΕΤΟΥΡΕΝΟΚΑΙΕΙΚΟΤΟΥΜΗΝΟΚΛΩΙΟΥ  
 ΔΙΑΣΑΡΑΠΙΩΝΟΙΕΡΩΝΙΔΗΚΛΑΜΠΩΝΟΚ  
 ΦΩΚΑΙΕΥΣΑΡΧΙΘΕΩΡΟΚ

On neck, ΕΤ. On bottom, ΑΡΧΙ, the ΑΡ in monogram.

*Ἐτους ἐνὸς καὶ εἰκοστοῦ, μηνὸς Λόφου, διὰ Σαραπίωνος, Ἰε-  
 ρωνίδης Λάμπωνος Φωκαεὺς ἀρχιθέωρος.*

## 10.

Badly injured; written in a running hand more irregular than the last line of No. 5;

..... ΛΟ .  
 ΤΟΥΛ . Ρ  
 ... ΑΡΟ ...

Under the bottom of the vase, more carefully written,

ΚΑΙ  
 ΘΕ  
 ΜΙΔΑ

*Καὶ Θεμίδα.*

## 11.

On edge of shoulder, inscribed in black, and then painted over with a narrow band which conceals all but the tops and bottoms of the letters. Middle word uncertain.

ΚΛΗΜΙΚΚΛΑΝΟΥ(ΣΑΚΑΡΝΑΝ  
*Κλήμης Κασαν . . . (or Κλεαν . . .) Ἀκαρνάν.*

## 12.

Nearly destroyed. α has the v-bar.

... ΑΓΟΡΑΣ . .  
 ΩΝΙΔΑ  
 ... αγορας . . . . . ωνιδα.

## 13.

Many traces, but little that is intelligible or certain:

ΑΙϚΙΟΥ  
 Κ . . . . . ΙϚ  
 Ε . . . . . ΝΕΙΘΗϚ  
 ΦΕ(?) . . . . . Μ(?)ΙΧΑϚ  
 ΥΘΙϚ

[Δ]ασιίου (?)

14.

Faint and doubtful; over one handle;

ΟΝΕϚ . . . . . ΧΟϚ  
 . . . . . Υ

᾽Ονεσ[ίμα]χοϚ (?)

15.

Some certain letters, and a few traces, which I have used in supplying the forms:

. . . . . ΗΝΟϚ . . . .  
 . . . . . ΜΑΡΧΟϚΦ . . . .  
 . ΟΡ . ΥΝϚ . . . .

Λ κς' μ]γρὸς . . . . . [Πολέ]μαρχοϚ Φ . . . . . [Γ]όρτυν (?) . .

16.

Desperate

Λ  
 ΟΙΕ

17.

In large red letters

ΚΥΔΙ

THE FOLLOWING ARE INCISED.

18.

Cut on the shoulder, part on one side between handles, part on the other,

ΚΖ  
 Λ Γ παχωναρπαλουγτοϚ αρσαμου ↑  
 Λ Ϛ', Παχὼν κζ, ᾽Αρπάλου τοῦ ᾽Αρσάμου. ↑

19.

On side; letters closely resembling those made with reed. φ has the perpendicular line cut by an arc with its cord below, as Anc. Gr. Inscr. Brit. Mus. II., No. CLX, and in many other cases.

ΦΕΙΔΩΝΑΠΩΝΟΣ

ΚΡΗCΙΤΑΝΙΟΣ ΧΑΙΡΕ

*Φείδων Ὀπωνος Κρής Ἰτάνιος. Χαῖρε.*

20.

Under foot of vase in a circle

ΚΛΕΟΥΣΚΡΗΣΣΗΣ

*Κλεοῦς Κρήσσης.*

21.

On the shoulder of the white stuccoed vase mentioned above

ΕΡΜΟΚΛΕΟΥ&lt;ΧΙΟΥ

*Ἐρμοκλέους Χίου.*

22.

On shoulder

ΕΥΡΟΛΟΧΟΣ

*Εὐρόλοχος.*

23.

On edge of shoulder in large letters, on black band. The E has the round form cut within it.

ΛΕΥΚΙΟΥ

*Λευκίου.*

24.

Above band, very lightly scratched, and dubious,

ΘΕΥΔΟ . ΟΥ

*Θευδό[τ]ου.*

25.

On shoulder

ΕΛΛΑΝΙ

*Ἐλλανι.*

26.

ΠΑΜΦΙΛΟ&lt;

*Πάμφιλος.*



27.

On body of vase in large letters

E Y M E

28.

Small vase about six inches high, of poor workmanship and late, with stucco laid on coarsely; dog or other animal in red on one side; on the other, which is defaced on the left,

[1]? α  
ω

29.

Single letters inscribed on the bottom of lamps

α. χ. ι. ι. π.

A slight consideration of these inscriptions will show that by a strange chance we have fallen in with a series of vases containing the ashes of Greeks from the Ægean and Hellas, who have come down to Alexandria and died there. No. 1 is from Phalasarna in Crete, No. 2 from Samothrace, No. 3 from Dyme in Achaia, No. 4 from Bœotia, No. 5 from Rhodes, No. 6 from Delphi, No. 7 from Apollonia in Crete, No. 9 from Phocæa in Ionia, No. 11 from Acarnania, No. 19 from Itanus in Crete, No. 20 from Crete, No. 21 from Chios. One comes as Presbeutes, three as Theori, and two as Architheori, or leaders of the theoria. The first six are of especial importance, since they present a series extending over the space of eight years, undoubtedly under the reign of the same king, as the burial appears to have been made through the same individual, Theodotus the Agorastes. Andromes dies or is buried in the 2d year, month Panemus, the 9th of the Macedonian year; Theondas in the 3d year, and in the 1st Macedonian month, Dios; Anaxilaus in the 6th year, on the 25th of Panemus; Damias in the 9th year, during the Egyptian month, Mechir, the 6th of their year; Timasitheus in the 9th year likewise, on the 30th of Hyperberetaeus, the last Macedonian month, and on the 7th of Pharmuthi, the 8th Egyptian month; Sotion likewise in the 9th year. This was evidently a bad year for theori to visit Alexandria.

Without much experience with the Macedonian months, one might naturally suppose that from No. 5, with its twofold month, the date of the inscription could be ascertained; that whenever Pharmuthi in the movable Egyptian year would correspond to Hyperberetaeus, that would be the period at which the inscription was written. From the astronomer, Ptolemy, we know that the first of Thoth or the Egyptian New Year's day fell on the first of Nov., 280 B. C. Accordingly, at that time the Egyptian months would correspond closely with our own throughout the year, and the Macedonian months as given by Ideler (*Histor. Untersuch.* p. 236), would be only about a week behind. According to this we have the following table:

Thoth	Apellaeus	November
Phaophi	Audynaëus	December
Athyr	Peritius	January
Choeac	Dystrus	February
Tybi	Xanthicus	March
Mechir	Artemisius	April
Phamenoth	Daesius	May
Pharmuthi	Panemus	June
Pachon	Lous	July
Payni	Gorpiaëus	August
Epiphi	Hyperberetaeus	September
Mesore	Dius	October

The movable Egyptian year, having no leap year, falls back one day every four years, and in order to bring Pharmuthi into conjunction with the Hyperberetaeus of Ideler's scheme, the 1st of Thoth must fall about the 1st of January, which would occur in 523 B. C., or else some 900 years A. D., both of which are impossible for our inscription. The Sothic year with its  $365\frac{1}{4}$  days, beginning on the 20th of July, gives no better solution. The fact is that we are here confronted by an old problem which has exercised the ingenuity and wearied the brains of chronologists for several centuries, and especially within our own. It is a problem which exasperates and fascinates in an almost equal degree. Putting aside the double dates given by Ptolemy (which are probably arbitrary reductions from some fixed calendar), the well-known synchronism in Demosthenes, de Corona, 157, and some allusions in Plutarch (*Alex.* 3, 16, 75), it will be necessary here to consider only the testimony from the

monuments. This was carefully collected by Brandes (*Rheinisches Museum*, XXII., 1867, pp. 377-402), directly after the discovery of the Decree of Canopus in which a double date occurred. He found ten cases of these synchronisms which fall into three classes as follows :

1.

Rosetta Stone ; 4th Xandicus, 18th Mechir ; 196 B. C.  
 Obelisk of Philae ; 2d Panemus, 22d Pachon ; 127 B. C.  
 Papyr. Anastasy ;  $\Lambda\alpha\theta'$ , 29th Peritius, [2] Tybi ; before 100 B. C.  
 Papyr. Leyden ; 29th Dios, 29th Thoth ; 101 B. C.  
 Papyr. Leyden ; 14th Dios, 14th Thoth ; 89 B. C.  
 Theban Cippus ; Artemisius, Phamenoth ; 45-37 B. C.

2.

Decree of Canopus ; 7th Apellaeus, 17th Tybi ; 238 B. C.

3.

Papyr. Paris ;  $\Lambda\alpha\zeta'$ , 30 (?) Xandicus, 25th Thoth ; 156 (?) B. C.  
 Papyr. Paris ;  $\Lambda\epsilon\eta'$ , 4th Peritius, 25th Mesore ; 153 B. C.  
 Stele of Philae ; Peritius, Epiphi ; 158 B. C.

Add the Puglioli Vase ; 30th Hyperberetaeus, 7th Pharmuthi.

Class 1 falls into two sections, an elder and a later series, in the former of which the synchronisms conform pretty closely to the use of the Egyptian movable year, but with some variations within narrow limits ; the later shows that, about the beginning of the first century B. C., the Macedonian months had been allowed, or made, to conform exactly to the Egyptian. The Decree of Canopus stands by itself. Sharpe (*Decree of Canopus*, 1870, pp. vii-xii) has explained the wide discrepancy it presents by referring it to the Sothic period which the priests were trying to introduce. The third class seems to me to embody an older system than that of the first, a system in which the Macedonian year appears to have begun about the time of the summer solstice, and which may have some connection with the Dionysian Era, dating from the first year of the reign of Philadelphus (*Lepsius, Abhandl. Koen. Ak. Wiss. Berlin*, 1859). In such a scheme the Macedonian months of all these four cases will conform within a few days, on a rough calculation, to the Egyptian of the movable

year, the greatest divergence appearing in the vase if the earlier date assumed below be taken, perhaps because it comes near the end of the year. Neither the number of days in the Macedonian months nor the method of intercalation is known. We must, however, assume a different date for No. 1 in class 3. In the first place, Brandes, (as also A. Mommsen, *Philologus*, XXVI., 1867, p. 613), has given the wrong date for the month Xandicus. Silvestre, (*Paléographie Universelle*, II. Pl. 1), presents a fac-simile of the papyrus, and, if this is trustworthy, there can be no possible doubt that the reading is  $\Delta$  instead of  $\lambda$ . In the second place, Silvestre believes that the date, "year 26," belongs to Philadelphus, judging from palæographic reasons, which unsupported cannot carry much weight. The later date has no very strong grounds to sustain it, and if our scheme be applied to it, the month-dates will not coincide at all; whereas, if it be assigned to the year 260 B. c., they accord pretty well for Macedonians. The question, however, will still remain an open one till further evidence is obtained. The close harmony in these four cases seems to preclude the supposition that these departures from the later system are due to carelessness of scribes, though we find something of this kind in Attic months (Usener, *Rhein. Mus.* XXXIV., p. 397).

Although we fail to determine the date of Theodotus by this method, something more substantial comes from No. 6 of our series of vases. Sotion, the son of Cleon, a Delphian, visits Alexandria as theorus to announce the festival of the Soteria, naturally to be held at Delphi. This festival was instituted by the Aetolians as a thank-offering to Zeus Soter and Apollo, soon after the deliverance of Greece from the Gallic horde, which marched as far as Delphi, under Brennus, but was finally driven back or destroyed in 279/8 B. c. The festival is known only from inscriptions, but these give us considerable information concerning it for about 100 years after its foundation. It was quinquennial at the outset and under the superintendence of the Aetolians, but afterwards was presided over by the Amphictyons, and then became annual, as Dittenberger thinks (*Sylloge Inscr. Gr.* p. 593) not before 229 B. c., when the Aetolians gained the complete supremacy in the Amphictyonic League. When the festival was to be founded theori were sent out to various parts of the Greek world to announce its establishment, to invite attendance, and to welcome participation in

the games. The fragmentary Athenian inscription, C. I. A. ii, 323, Ditt. S. I. G., 149, and the more complete Chian, *Bullet. Cor. Hellen.*, V. p. 300 seq., Ditt. S. I. G. 150., describe how the deputies (*θεωροί*) went to Athens and Chios, *ἐπαγγέλλειν τὸν ἀγῶνα τῶν Σωτηρίων*, and how these cities received the announcement, *δέχσθαι τῆν τε ἐπαγγελίαν καὶ τὸν ἀγῶνα τῶν Σωτηρίων*. One of the deputies to Chios was Cleon, and it is easy to suppose that our Sotio may be a son of this Cleon, who was a Delphian, and that he was despatched to Alexandria for the same purpose, where the fatal season cut him off. Dittenberger (*S. I. G.*, 149, 150,) has fixed the date of this embassy to Chios and Athens in the spring of 277/6, and the spring of this year falls into the 9th year of Ptolemy Philadelphus, who came to the throne, according to Sharpe, (*Hist. Eg.* I., p. 323,) in Nov. 285 B. C., and it is the 9th year that our vase gives us. These coincidences are striking, and at all events fix the upward limit of our inscription. Nor is this invalidated by the fact that the coins of the early part of the reign of Philadelphus are thought to be dated continuously from the beginning of his father's reign. Révillout has shown (*Rev. Égyptologique*, 1880, pp. 2-22,) that the papyri of that period are dated from the first year of Philadelphus, even while he was associated with his father, and while the fiction of this association was kept up, long after the latter's death. Neither does the palæography of our vases preclude this date. Assuming the golden lamina discovered in the foundations of the temple at Canopus, containing an inscription of Ptolemy Euergetes I, 247-222 B. C., (a fac-simile of which is given, *C. I. G.*, 4694, and better still by Letronne, *Inscr. Gr. et Lat. de l'Ég.*, pl. v.), as a datable and indisputable standard, we find there all the distinctive peculiarities of our series of six inscriptions, even to an attempt at the v-barred A, which also occurs in a Cyrenaic inscription assigned by Franz to 276 B. C., (*C. I. G.* 5184). This lamina, too, did not give the same facility as a firm surface and a reed, for the letters were punched. Again, it is plainly a sign of the early years of the Ptolemies that so many names of Macedonian months occur here. They are exceedingly rare in Egypt, and disappear altogether, so far as I know, in the Roman epoch, B. C. 45-37 being the latest I have found. Of Macedonian months used alone, Letronne said (*Recueil*, I. p. 262) he knew of but one instance. Moreover, it was just at this time that Dyme in Achaia was rising into new importance as one of the four towns that formed the Achæan League in 280 B. C. Lastly, in

the reign of Philadelphus, we find the Delphians granting the right of promanteia to the Alexandrians in a body (Inscr. in Curtius, *Anekdota Delph.* No. 56).

Still, the name of Cleon is a very common one at Delphi, especially in the inscriptions of about the beginning of the second century B. C.—large numbers of which have been found. I have looked in vain, however, for any mention of Sotion son of Cleon, which indeed could not be expected if he had been cut off in his youthful manhood at Alexandria. The ninth year of Euergetes, Philadelphus' successor, would have been a convenient one to explain the presence of the other theori there, as it was the year of the Decree of Canopus, a great festival year. The theori to announce the recurrence of the Soteria were re-appointed every four years (Chian Inscr. S. I. G. 150, 29; 207, 3), so long as the festival was quinquennial, but the ninth year of Euergetes falls in 238, just half way between the two Soteria, 240–236 B. C. If the festival was still quinquennial in the ninth year of Philopator, B. C. 213, this would again fall between the two celebrations, 216–212. After it became annual we have nothing to guide us. How long the Soteria continued in existence, if at all after the downfall of the Aetolian power, 189 B. C., does not appear, but as the Aetolians make no mention of it where we should certainly expect it, by the side of the Pythian and Olympian, in their decree (S. I. G. 215, 18) accepting the festival proclaimed by Eumenes about 175 B. C., it seems to have lasted no more than a century, within which period our inscription may safely be placed, and with far greater likelihood in the earlier part than the later. And here we may add the testimony of the coins mentioned above, discovered in the vicinity, and in similar tombs, as it seems. As collateral evidence this is of some value, though it did not come to my knowledge until I had reached the above conclusions from the other sources.

The recurring phrase, *διὰ Θεοδότου ἀγοραστοῦ*, requires some comment. The Agorastes<sup>1</sup> is well known from the familiar passage in Xen. Mem. i. 5, 2, as the slave who does the marketing for the family. But who is the Agorastes here, that has the charge for eight years of the burial of the accredited deputies to the Alexandrian court? I should think that he would probably be some official

<sup>1</sup>The alternative that *Ἀγοραστοῦ* may be the name of the father of Theodotus seems very remote.

of the palace, the steward or purveyor, whose duty it would be to provide for the guests during their stay, and to bury them if they died while there. The Septuagint uses the word in the book of Tobit, i. 13, where Tobit says of himself, that when he was carried captive to Nineveh, "The most High gave me grace and favor before Enemessar, so that I was his *purveyor*."<sup>2</sup> We may compare the Latin *Opsonator Poppaeae Aug.* (Orelli, L. Inscr. 2932), and *Liviae Aug.* (ibid. 2933). In the so-called Letter of Aristeas, and in the paraphrase by Josephus, Antiq. Jud. xii, 2, 12, on the occasion of the arrival of the Septuagint translators at the court of "Ptolemy Philadelphus," we have a description of the manner in which embassies were received there. However apochryphal the account may be in the main fact, it may be trusted as a picture of the times. Here we are told that Dorotheus was especially assigned to provide for the guests in all things, and that this was a regular custom, whenever deputies came from kings or cities, and that Dorotheus had the superintendence of all that was done (τῶν λειτουργιῶν ἀπασῶν ὁ ἀ τῆς τοῦ Δωροθέου συντάξεως ἐπιτελουμένων, Galland, Bibliotheca Vet. Patr. II., p. 791). The special title which Dorotheus had is not given. Lumbroso (Recherches sur l'Économie Politique de l'Égypte sous les Lagides), following Letronne and Franz, thinks that the office of Dorotheus was that of ἐδέατρος, and in the long list of functionaries of the country which he has gathered no Agorastes appears; but as Athenaeus (IV. 70-71) shows that the word ἀγοραστής later gave place to ὀψωνάτωρ, so the earlier Agorastes at the court of the Ptolemies may have later received the title of Edeatros, especially as Soter himself had been the Edeatros of Alexander. Still the Agorastes may have been an inferior officer, a buyer merely. It will be observed that Sarapion has no title indicated, though he appears in three inscriptions extending over eight years. I hope that some one else will be able to throw more light on this point.

If my conclusions as to the early date of these vases be accepted, it is needless to dwell upon the great value which they possess palaeographically and historically, and as unique specimens, in their way, of inscribed memorials of the dead.

AUGUSTUS C. MERRIAM.

<sup>2</sup> Cf. i. 17, where he adds, "And if I saw any of my nation dead, or cast about the walls of Nineveh, I buried him."

## THE REVIVAL OF SCULPTURE IN EUROPE IN THE THIRTEENTH CENTURY.

[*Plates II and III*].

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### I

The object of these papers is to examine the correctness of the generally-received opinion, that the revival of sculpture in other parts of Europe as well as in Italy was due to the influence of the school of the Pisani in the second half of the thirteenth century.

The superiority of Italian Art in all its branches and at all periods is so generally assumed as one of the indubitable axioms of criticism, that to question it at any period may be considered an unwarranted innovation. The real excellence of Italian Art is not to be questioned, but its comparative superiority to the art of other countries has been exaggerated by the character and abundance of the literary materials for a systematic acquaintance with it. From Vasari to Lanzi, from Ghiberti to Cicognara, from Alberti to Milizia and Ricci, historians of art, and critics, have handed down masses of information from which to work out a critical history of Italian Art. Not so with France; it possesses no written records of its monuments; the stones alone have been left to speak for themselves. The descendants of the men who raised these works had come to despise them, and to consider them only as relics of a hated past. Among the earliest to rise against such a feeling were Alexandre Lenoir<sup>1</sup> and Éméric-David,<sup>2</sup> the first in a practical the second in a theoretical manner. During the stormy days

<sup>1</sup>He was born at Paris in 1762: at first a painter, he turned his whole attention after the revolution of 1789 to the preservation of works of art. He was made, in 1791, "garde général de tous les monuments des arts et effets précieux," in the convent of the Petits-Augustins. He produced a large number of writings on archaeological subjects.

<sup>2</sup>Toussaint-Bernard Éméric-David was born in 1755. He began his labors in the field of art-criticism in 1796. In 1801 The Institute awarded a prize to his essay, "Recherches sur l'art du statuaire." He filled with numerous writings the period which elapsed between this date and the time of his death, which took place in 1839.



of the French Revolution, when churches were being mutilated or destroyed, Lenoir manfully set to work, sometimes even at the risk of his life, to rescue what he could from the wreck,<sup>1</sup> and with this he formed the *Musée des Monuments Français*. Some years later Éméric-David wrote a series of works on Mediæval Painting, Mediæval Artists and French Sculpture.<sup>2</sup> His monograph on the history of French monumental sculpture is an authority to the present day;<sup>3</sup> it was written in view of the complete ignorance of French Art shown by Count Cicognara in his history of Sculpture,<sup>4</sup> but especially to refute the more culpable ignorance of the noted French art-critic Quatremère de Quincy, the oracle of the Classicists. It awakened Éméric-David's ire to read the latter's remark, which he quotes: "Il est certain qu'aux époques des XIII<sup>e</sup>, XIV<sup>e</sup> et XV<sup>e</sup> siècles, la sculpture ou n'était pas pratiquée hors de l'Italie, ou ne l'était que par des artistes italiens. On peut en dire à peu près autant du XVI<sup>e</sup> siècle. En France, ajoute-t-il, à peine peut-on citer, avant le XV<sup>e</sup> siècle, le nom d'un seul sculpteur."

The reaction against the exclusive admiration of the classic renaissance did not really begin in France till many years after 1816, when the preceding words were written. The works of Didron,<sup>5</sup> Gailhabaud,<sup>6</sup> and especially Viollet-le-Duc,<sup>7</sup> have now made it impossible for any critic to be entirely blind to the beauties of French sculpture, but the knowledge of it has not yet become so diffused as to secure, in general estimation, for the Gothic sculpture of France the

<sup>1</sup>The wholesale destruction which was being carried out in the departments of France was stayed by memoirs and reports emanating from the *commission des monuments* of which he was the leading spirit.

<sup>2</sup>*Histoire de la Peinture au Moyen-Age*, Paris, 1811-12; *Vies des Artistes anciens et modernes, architectes, sculpteurs*, etc. (written for the *Biographie Universelle* of Michaud); *Histoire de la Sculpture Française, accompagnée de notes et observations par M. J. du Seigneur*, Paris, 1862. One of his most learned works is his *Histoire de la Sculpture Antique*, composed of various memoirs, the principal being his *Essai sur le classement chronologique des sculpteurs Grecs*, published in 1806, 1807 and again in 1862, and his *Mémoires sur les progrès de la Sculpture Grecque*. All Éméric-David's writings have been edited by Paul Lacroix in 1862-63, some for the first time.

<sup>3</sup>Labarte, in his *Histoire des Arts Industriels*, says that French monumental sculpture has no need of another historian than Éméric-David.

<sup>4</sup>*Storia della Scultura dal suo risorgimento in Italia, sino al secolo XIX.*

<sup>5</sup>Consult especially the review which he founded, the *Annales Archéologiques*, a treasure-house of erudition for the study of French art.

<sup>6</sup>*Monuments Anciens et Modernes, and l'Architecture du V. au XVI<sup>e</sup> Siècle.*

<sup>7</sup>*Dictionnaire de l'Architecture Française.*

position due to its merits. I propose in these papers—which pretend to be only suggestive—to attempt a brief comparison of the relative excellence of Italian and French sculpture during the thirteenth century, and of their respective position in the history of art. In doing this, much familiar ground must be first reviewed in order to obtain a comprehensive view of the data. The justification of our essay is found in the fact that recent historians of art, although they appreciate with more or less enthusiasm the Gothic sculpture of France, avoid any comparison between the two countries, and that French writers themselves, however enthusiastic they may be, do not question the sacred tradition of Italian superiority. It is true that, in order to make such a comparison in an exhaustive and satisfactory manner, we need to know more than is yet known about the development of French sculpture. Schnaase's remark is correct, that French archæologists seem to have regarded their sculptures simply from the iconographic point of view to the exclusion of the artistic: thus the phases of the development and succession of styles, classification and relations of schools have been neglected by them. Viollet-le-Duc in the article "Sculpture" of his dictionary has indeed given a critical survey of the field from the artistic standpoint: in it he defends, ably and energetically, the sculptors of the thirteenth century. This brilliant but necessarily insufficient sketch has never been supplemented: still, certain landmarks stand out in clear relief and will be a sufficient guide in a general and preliminary study like ours. It may appear singular that the art of France alone should come into question and that no mention should be made of the schools of Germany and England. With regard to England there is no comparison possible, as sculpture never acquired, during either the Romanesque or the Gothic period, an importance comparable to that of the Continental schools. Germany, however, produced remarkable works, during the Romanesque period especially; works which, if considered singly, excite our admiration and make us wonder whence could have sprung the school from which they proceeded. The altar front of Basel and the choir sculptures of S. Michael at Hildesheim are most perfect embodiments of the finer elements of the Romanesque spirit. Still, especially during the Gothic period, there is so great a want of unity and continuity in German sculpture, that it is difficult to regard it as carrying out any general ideas or pursuing any systematic course.

The history of the development of sculpture in the various provinces of Italy from 1000 to 1250 is yet to be written; the theme has but few attractions except from the standpoint of historical science. We know that various contemporary schools existed in Venice, Lombardy, Tuscany and Southern Italy, each having special characteristics and attaining a certain growth, but none rising above mediocrity.

Some few works form an exception: the statues on the façades of the Cathedrals of Ferrara and Borgo San Donnino, on the Baptistery of Parma, &c., possess a certain dignity and rugged power; but precisely in these works we perceive a foreign influence, and the statues of Parma seem taken from some church in the south of France. In a few cases a Greco-Byzantine influence is clearly evident, for example in the works of Benedetto Antelami (end of twelfth cent.) of Parma, who was certainly the best sculptor of the pre-Pisan period. His relief of the deposition from the Cross, a work of an archaic but original and refined taste, contains some remarkable figures. Schnaase can hardly have seen it, for he describes the figures as thick-set and heavy: the contrary is the case, and the female figures in particular, with veiled heads and narrow folds of drapery, are conceived thoroughly in the Byzantine spirit. It may be objected that there did not exist any monumental Byzantine sculpture at this period: this is not entirely correct, for in Greek churches, and especially at Mt. Athos, a number of marble sculptures have been noticed, and, besides, Italy was full of small works in ivory and metal by Eastern sculptors. The most interesting and beautiful specimens of Greek marble sculpture of this period in Italy are the reliefs on two of the portals of the Baptistery of Pisa. On the lintel of one are spirited busts of the twelve Apostles, and below are scenes from the life of John the Baptist; in the northern portal the lintel is divided into seven arcades containing single upright figures representing SS. George and Michael, the Annunciation, &c.: these represent the best side of Christian Greek art, which, even in the late middle-ages, preserved traces of classicism, especially in the draperies, and had originated a style well adapted to express the Christian ideal.<sup>1</sup> The influence of such works was but small: in Pisa it can be traced to a certain extent, as

<sup>1</sup> It is a common error to suppose that, wherever in mediæval works a distinct classical element appears, this element must be foreign, indeed opposed, to the byzantine. Nothing can be more incorrect: in the East, as in the West, there were schools

also in Venice, but otherwise, with the few exceptions in the North, the inartistic and deplorably debased condition of sculpture in Italy previous to the time of Nicola Pisano is clearly apparent from the monuments. It is especially through contrast that the change brought about by the Pisan School at the close of the thirteenth century excites our admiration. A cursory glance at the various Italian schools of the Romanesque period will make this very evident.

In Tuscany, during the twelfth century, there seem to have been formed several centres where sculpture was cultivated with assiduity, and in many cases the names of the artists have been preserved. Pisa is represented by Bonusamicus,<sup>1</sup> Biduinus<sup>2</sup> and especially by Bonannus.<sup>3</sup> Lucca may claim Robertus;<sup>4</sup> Ridolphinus and Enrichus have also inscribed their names on the churches of Pistoja; so has Gruamons, though he is said to be a Pisan by birth. There is an apparent progress in the latter half of the twelfth century, the art of Bonusamicus and Biduinus is heavy and barbarous, while that of Gruamons has somewhat thrown off this rudeness and has become more symmetrical and artistic. Still, during the Romanesque period, Tuscany is even behind the rest of Italy in sculpture; and the reason is that she did not feel either of the two influences which

following different ideals, some a rude local type, others a hieratic formalism, and again others preserving the classical spirit; and this latter school is more properly called Greek, rather than Byzantine. An examination of Greek MSS. of this very twelfth century, shows that these three distinct styles flourished side by side: many a MS. in Paris and London contains miniatures even more classical than these Pisan reliefs.

<sup>1</sup> Bas-relief of Christ and the symbols of the Evangelists in the Campo-Santo with the inscription: OPUS QUOD VIDETIS BONUSAMICUS FECIT PRO EO ORATE. Photographed by Alinari (No. 12,118.)

<sup>2</sup> His known and signed works are: 1, a sarcophagus imitated from the antique, in the Campo-Santo, with a remarkable Latino-Italian inscription beginning, BIDUINUS MAGISTER FECIT; 2, a relief over the side-door of S. Salvatore at Lucca with BIDUINO ME FECIT HOC OPUS; 3, the Architrave and font of S. Casciano near Pisa, dated 1180 and with HOC OPUS QUOD CERNIS BIDUINUS DOCTE PEREGIT; 4, an architrave representing, with 28 figures, Christ's entry into Jerusalem, presumably from the Ch. of Altopascio near Lucca, now in a villa at Segromigno.

<sup>3</sup> By his hand were the former bronze doors for the Cathedral of Pisa. We can judge of his style only from the doors of Monreale (1186), as the door of the transept at Pisa is evidently by an earlier master.

<sup>4</sup> He executed a font in S. Frediano with the inscription, ROBERTUS MAGISTER ME [fecit?] MCLI.

affected the art of the other provinces of Italy, the byzantine and the romanesque. The South of Italy had long been under Greek rule, and the Norman Conquest did not put an end to the influence of the art of Constantinople—the artistic relations between the two countries always remained very close. Constantinople taught the West the art of niello; and sent its bronze doors to churches over all Italy from Venice to Rome and Salerno.<sup>1</sup> While the art of bronze-casting remained for this reason entirely byzantine, marble sculpture in Southern Italy included both a local current, of Latin origin, and a complex oriental current, which, beside the usual byzantine element, had another oriental spirit, probably Syrian, which was original but fantastic. Further North, in Venice, the influence of Constantinople was suprême both in metal and in stone, and the many reliefs of San Marco, though some bear Latin inscriptions, all betray a byzantine origin, either direct or indirect. In Lombardy and the rest of Northern Italy different influences were at work. At Verona, side by side with extremely barbarous works (e. g. façade of S. Zeno), are some of better art and more like the schools of Southern France (e. g. statue at S. Pietro Martire): here belong also the works of Wiligelmus and Nicolaus (1099-1139) at Modena, Ferrara and Verona. The purely Lombard style is well represented at S. Michele of Pavia, where Northern fancy runs riot. At Parma and Borgo San Donnino appears a school with better artistic perceptions, which does not, as is usual in Italy, confine itself to miniatures in stone, but works in a broad and massive style. The seated statues on the exterior of the Baptistery are dignified works of some artistic value, and the small reliefs, in porphyry representing animals, real and fabulous, are full of life and reality and of the most finished workmanship. The interior is a museum of twelfth and early thirteenth century sculpture by very different hands: the best of them seem to be by Antelami.<sup>2</sup> At San

<sup>1</sup> S. Marco, Venice; S. Paolo, Rome; Amalfi, Trani, Monte Gargano, Monte Cassino, Salerno.

<sup>2</sup> The presentation in the temple (lunette over door of entrance) and Christ between the four cherubim and two angels (lunette over altar) and several single angels show the hand of Antelami, the two lunettes of the Flight into Egypt (opposite entrance) and David with his choir, (opposite altar) are by a very inferior artist. The sculptures representing the Labors of the Months, of which fifteen pieces are here and others are at the Museum, were found at the excavations of S. Udalrico (ancient amphitheatre). They are of a later date, belonging probably to the middle of the thirteenth century. With regard to the reliefs on the exterior, it would carry

Donnino, again, the sculptures of the façade are very unequal; some extremely barbarous and justifying Gally Knight's remark on "the neglect of all proportions, the heads as large as the bodies," etc. But Gally Knight does not seem to have considered the almost life-size statues of David and Ezechiel at the main portal, as well as some of the reliefs:<sup>1</sup> these are perhaps among the finest works of Romanesque sculpture in Italy.

To recapitulate; the Northern sculptors of the twelfth century whose works rise above mediocrity, were either influenced by transalpine art, like Antelami and his school, or were themselves foreigners, as Wiligelmus and the sculptor of the Verona font<sup>2</sup> probably were. With these exceptions it would appear that, while in France and other countries sculpture flourished as a monumental art during the Romanesque period, under the influence of Architectural law, in Italy alone was sculpture so subordinated to the smaller arts (miniature painting, ivory-carving, niello) through which the influence of Byzantium was exerted, that she produced, for the most part, insignificant and imitative works.

During the same period France presents a different picture. From the close of the eleventh to the end of the twelfth century a regular and progressive development is perceptible in the various schools which arose in her provinces. At the first glance we are struck by several fundamental differences which must ever be kept in view while comparing the works of France and Italy. Foremost among these differences is the respective role given to the plastic arts in the two countries; in Italy it was, as a rule, confined to the lintels of the church portals and to articles of church furniture, as pulpits, fonts and monuments. This custom precluded the

us too far if we should undertake to show what was by Antelami and what by his scholars: suffice it to say that on the same portal the sculptures of the lunette, archi-volt and architrave are evidently all by different hands and that the work of the master cannot be mistaken.

<sup>1</sup>The explanation of this great difference in merit is not difficult to find: many of the reliefs, e. g. those of the two towers, are evidently inserted, and their present position was not their original one: they have been taken from an earlier structure and used for the present façade. The best works are structural and contemporary with the architecture.

<sup>2</sup>According to Schnaase this sculptor was probably a German resident in Italy and brought under byzantine influence. In any case it is evident that this work, full of style, character and energy, was the work of some foreign artist, for nothing like it is to be seen in Northern Italy.

development of great systematic cycles of sculptures and gave an inorganic character to the art, it also did not allow the use of works in the round. The French artist, on the other hand, had a strong perception of the true relation of sculpture to architecture, and of their coöperative value; he crowded with life-size or colossal statues the deep recesses of the church porches and the niches of the façades, while he filled the archivolts and tympana with high-reliefs. In the south of France this display of sculpture reached the highest point of exuberance; at Angoulême and at S. Gilles every part of the façade was covered; even in the cloisters, statues were used as caryatides and were set against the great piers.

Another point of contrast between the two countries is, that in Italy the work has little distinct character and is entirely devoid of individuality, while the most striking feature of the French schools is their thoroughly national character, varied by deep local distinctions, and their clear-cut individuality, showing that with them art was not merely conventional, but an expression of thought in the forms which appealed the most strongly to their individual consciousness. The art may be hieratic, the figures architecturally stiff or artificially animated, according to the schools, but in the heads appears, what is unknown to the other Romanesque schools of Europe, a study of character and faithful portraiture, more Latin in the South, more Frankish and Gallic in the North and Centre. Strange as it may seem, the heads of the old portal of Chartres, for example, executed about 1140, are more true to the types among which the sculptor lived and worked than the heads of the thirteenth century statues in the northern portal of the same church, for Gothic sculpture followed rather certain general types than particular examples. Many illustrations of this fact might be brought forward. I give on the next page one of the heads from the 1140 portal of Chartres (Fig. 1).

The first among the French schools to become established were those of the South. Viollet-le-Duc distinguishes, at the beginning of this period (c. 1100), four schools, those of Toulouse, Limoges, Provence and Burgundy: that of the Ile-de-France did not develop until towards the middle of the twelfth century. The theory of a profound Byzantine influence on all these schools of the South becomes, every day, more untenable, and this influence, though its presence may be discerned here and there, was restricted, especially in the Burgundian school, to a minimum. The differences between these contemporary

developments are so fundamental that it seems hardly possible that they should be the product of the same civilization. At the two poles stand Provence and Burgundy; the former being influenced, more or less, by the numerous Roman works still extant throughout the region, while the latter separated itself from all traditions of the past. The sculpture of Provence is invested with a quiet dignity and repose: the rich details are welded with exquisite taste into a har-



(Fig. 1.)

monious unity, and this good taste makes the critic indulgent even if, as is often the case in the smaller reliefs, the figures are not always well-proportioned. In Burgundy, on the other hand, a finished technique was placed at the service of an exuberant fancy. If we might find fault with the want of imagination and of invention shown by the school of Provence, the opposite fault might be laid to the charge of the Burgundian school. It seems to be struggling to express an irrepressible life and energy, and this often resulted in



figures distorted and awkward in the extreme : here also, as is often the case, we find a keen sense of the grotesque, the humorous, and the horrible. The School of Toulouse possessed neither the repose and naturalness of the Provençal nor the energy of the Burgundian school; it leaned towards a union of high finish and artificially studied postures and treatment of drapery, and, although it felt the influence of the East more than any of the other schools, excepting, perhaps, that of Limoges, at the same time it added to this a rude attempt at dramatic effects and the imitation of nature.

To these ought to be added another school which extended to the north of that of Toulouse, from Cahors to Angoulême, joining the province of Poitou. The accompanying cut (Fig. 2) represents the figure of Christ from the large relief on the tympanum of the north portal of the Cathedral at Cahors.<sup>1</sup> This work belongs to the first part of the twelfth century, and shows that the school which produced it was in advance of the rest of France.

A far more important work of the same school is the contemporary façade of the Cathedral of Angoulême; its broad surface is covered with groups and single figures in high relief, which all belong, with but few exceptions, to the grand scene of the Last Judgment. The figure of Christ, in an aureole near the summit, is the exact counterpart of the Christ of Cahors, and almost suggests the same sculptor. This work shows us that the school was not able to conceive the harmonious union and co-ordination of the two arts. The sculpture is in no way organic—it does not form an essential part even of the ornamentation. Here also we can see a tendency to violent action less extravagant only than that of the Burgundian school. The same tendency is emphasized in the weird composition on the interior of the façade at Souillac. As a rule, however, there is in this school a nearer approach to beauty, without any attempt at realism, than is to be seen in the other Romanesque schools of France.

The school of the Ile-de-France carried out from the beginning the close alliance of sculpture and architecture, and many of the figures on the old portals of Chartres, Bourges, S. Denis, S. Loup, etc., seem almost integral parts of the architecture, so well do the long and immovable figures, the narrow parallel folds of drapery,

<sup>1</sup> This illustration, as well as the preceding, is taken from Viollet-le-Duc.



(Fig. 2.)

harmonize with the general architectural effect. By this subordination, it was inevitable that sculpture should lose in part its freedom of form, and that the interest of the details should be sacrificed to the general effect. Still, the principle was a good one, though defective in its application. By a gradual change this severe stiffness was lost, and greater life and freedom introduced during the development from the Romanesque to the Gothic, which took place, curiously enough, not in the South, but in the very province where sculpture had been most archaic. This transition can be seen as it passed, step by step, through its regular phases; and this is one of the great attractions in the study of this period of French sculpture. The corresponding change in Italy took place three-quarters of a century later, and its causes are enveloped in obscurity: no natural or indigenous growth prepared the way for the school of the Pisani.

[*To be continued*].

ARTHUR L. FROTHINGHAM, JR.

## ANCIENT CRUDE-BRICK CONSTRUCTION AND ITS INFLUENCE ON THE DORIC STYLE.<sup>1</sup>

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One of the most interesting essays in classical archæology, recently published in Germany, is that by Wilhelm Dörpfeld, with the title at the head of this notice, contained in the volume of essays issued by the students of Professor Ernst Curtius, in commemoration of his 70th birthday. This essay aims at explaining two facts, which have long perplexed students of Greek architecture; first, that there are no known remains of stone buildings which exhibit the beginnings and earlier development of Doric architecture; and, secondly, that the earliest Doric temples which remain, although they show the Doric style already developed, are distinguished from the temples of the best time of that style by their generally low and heavy forms.

It has long been thought that no remains whatsoever of Doric constructions, older than the temples of Corinth, Syracuse, and Selinus exist. Of this supposed fact two explanations have been proposed. Many archæologists, among them Bötticher and Klenze, have contended that the Doric style was invented for stone buildings, and that it came into being by one creative effort, rather than by a slow and gradual process of evolution. But it is hardly in the course of nature for architectural forms to be invented and applied in this sudden way, and most students, therefore, have held to the view of Vitruvius, that the Doric style was the result of wooden constructive methods applied to stone buildings; an opinion justified by the character of many elements of the Doric order, such as the tryglyphs, trunnels, mutules, guttæ, and in general the elements of the frieze and cornice, which undeniably point back to original elements of construction in wood. So far as the paucity of remains goes, this theory

<sup>1</sup> Der antike Ziegelbau und sein Einfluss auf den dorischen Stil. By Wilhelm Dörpfeld. In the volume *Historische und philologische Aufsätze Ernst Curtius zu seinem siebenzigsten Geburtstag am zweiten September, 1884*, gewidmet. Berlin, Verlag von A. Asher & Co., 1884.

is as complete as the former ; wooden buildings would not have come down to our time.

The defenders of the former theory, however, call attention to the fact that the forms of the earliest Doric temples which do survive are, in one respect, not such as those to which wooden construction would naturally give rise. The use of wood is likely to make buildings high and light; as may be seen, for example, in the Ionic style, whose origin is generally admitted to have been in wood. And the tendency in a style which began with wood, and was transferred to stone, would be from the lighter to the heavier; whereas the tendency in the Doric style was, in general, from heavier to lighter. The theory of Vitruvius, then, appears also to be insufficient, and we need some further explanation of the facts.

But, considering the many evidences of the influence of wooden construction on the Doric style, and considering that Vitruvius speaks with a positiveness which appears to proceed not only from theory, but also from some sort of traditional information, we may say that such a new explanation should not deny that there was a stage of Doric architecture in which the use of wood was largely influential in determining forms, but should rather strive to show how this construction in wood came to be so heavy in its proportions. Such an explanation Dörpfeld gives; on the whole a most satisfactory one, well fitted to mark the farthest point to which as yet our knowledge of the origin of Doric architecture has reached.

In both the oldest civilizations of the ancient world, Egypt and Mesopotamia, an extensive use was made of bricks for building purposes. Especially was this true of Mesopotamia. We believe we are right in saying that not a single building has been found in that country, of a time earlier than the Persian Empire, in which stone was used as the chief material. The greatest use made of stone was for the revetment of brick walls, or for the retaining walls of the mounds of clay on which palaces or temples were built, or for the socles of heavy walls, or, in one case, at Khorsabad for the facing of the stereobate of a temple. Stone was also used, as we know from Herodotus and other sources, for such constructions as bridges and quays, where bricks were manifestly less suitable. But in general the Mesopotamians used brick, and brick only, for a building material. Furthermore, their bricks, even when used in places which seem to us to demand unusual hardness, such as arches and vaults,

were generally not baked. They were of crude clay, well worked, mixed with chopped straw, and dried more or less in the sun. They were used either without mortar, or cemented by clay just like their own substance, though somewhat more moistened. The effect of this use of clay was that the forms of Mesopotamian architecture were exceedingly heavy. The walls and partitions of the palace of King Sargon at Khorsabad varied from nine to twenty-four feet in thickness; and everything tends to prove that such buildings were of but one story in height.

Other nations which more or less directly came into contact with the people of Egypt and Mesopotamia, also used crude bricks largely. As to the Phœnicians we lack information, but the paucity of architectural remains in their country may be partially accounted for by the supposition that it was customary there to build much with crude bricks. Along the Asiatic coast of the Ægean crude bricks were much used. The latest explorations at Hissarlik have proved that the Pergamos of Ilion was built of them, both its walls of defence and the walls of the buildings on it. Vitruvius informs us that important crude-brick structures in Asia Minor, at a later time, were the residence of the Attalid kings at Tralles, the palace of Crœsus at Sardis, and that of Mausolus at Halicarnassus. In Greece itself we find ample evidences of the use of unbaked bricks. There are references to it in Herodotus, Thucydides, Aristophanes,<sup>1</sup> Pausanias, Vitruvius, and other writers; inscriptions also refer to it. We are told that a part of the city walls of Athens and of the Long Walls was built of these bricks, that the city wall of Mantinea was of them, that at Patras a temple existed whose walls were constructed of them, etc. Dörpfeld especially calls attention to a stoa at Epidauros, mentioned by Pausanias as of unbaked bricks.<sup>2</sup> The valley of the sacred precinct at Epidauros is so rich in

<sup>1</sup> A joke in the "Clouds" illustrates how common was the use of these bricks in the time of Aristophanes. The chorus of Clouds says:

"Ἦν δ' ἀτιμίαση τις ἡμᾶ; θνητὸς ὄν οὐσας θεᾶς  
 Προσχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακά,  
 . . . . .

"Ἦν δὲ πλινθείοντ' ἰδῶμεν, ὕσομεν καὶ τοῦ τέγους  
 Τὸν κέραμον αὐτοῦ χαλάσας στρογγύλαις συντρίψομεν.

<sup>2</sup> The passage from Pausanias is as follows: καὶ, ἣν γὰρ στοὰ καλουμένη Κότνος, καταρρύντος δὲ οἱ τοῦ ὀρόφου διεφθαρτο ἤδη πᾶσα, ἅτε ὡμῆς τῆς πλίνθου ποιηθείσα, ἀνωκοδόμησε [ὁ Ἄντωνινος] καὶ ταύτην. II, 27, 7. We give this as illustrating the way in which such a building became ruined.

good building-stone, and so poor in clay, that the builders must either have found great advantages in the latter, or followed a very strong tradition in choosing it.

It has been the custom of explorers, whenever they came to a brick wall, to consider it of late construction and to destroy it. There are, therefore, few actual remains of such walls to be referred to. But at Eleusis a brick wall, 4.50 m. thick, and over 3 m. high, has been found; at Tiryns on the citadel ancient brick walls were found, and the débris, which covered the walls of the recently excavated palace, consisted in large degree of half-burned fragments of brick; at Mycenae a great wall, originally of crude brick cemented with clay, since become, through the action of fire, a solid mass of burned brick, is visible on the summit of the Acropolis; finally, at Olympia, Tegea, and elsewhere, remnants of such walls have been found.

We can hardly doubt that, if construction with crude brick was common among the earlier Greeks, even in public buildings, it must at least have powerfully influenced construction in stone. And there are certain peculiarities in the existing stone walls of Doric temples which can best be explained by this influence and which, in short, afford reasons for believing that these stone walls were built directly after the model of crude-brick walls, were in fact developed from them; and that, in the earlier days of Doric architecture, the walls of the cella, pronaos and opisthodomos were themselves of this material.

As is well known, the temple walls of the Greeks consisted of a socle, or foundation, of blocks much higher than the courses above them. Now, in order to prevent crude-brick walls from absorbing moisture from the ground, and so giving way, they must be raised upon a foundation of some harder material. This must be done also to prevent the lower part of them from being injured by accident, or else they must be revetted with slabs of stone, as was done in Assyria. The socle, then, which exists in stone walls, where it is practically unnecessary, seems to be a reminiscence of the socle of crude-brick walls, where it was indispensable. It is to be remarked, also, that the Greeks called the stones of the courses above the socle in stone walls "bricks" (*πλίνθοι*).

Not only were the cella-walls of Doric temples built with an unnecessary socle, but the treatment of the openings in them, also, shows the influence of a method not strictly appropriate to stone.

In many cases (*e. g.*, the Parthenon and Propylæa at Athens), the door-frames were neither made of separate blocks of stone, nor worked upon the blocks composing the cella-wall. They consisted, as can be proved, of wooden posts, probably covered with bronze—a method of framing singularly like that employed by the Assyrians and Chaldæans. These wooden door-frames are essential with crude-brick walls, to protect the sides of the door-way from injury, and to bear the weight of the doors. They would be covered with bronze plates after a practice, common in Greece, as well as in the East. The charred remains of such door-posts have been dug up at Tiryns and at Troy.

Concerning the method of manufacturing crude bricks in Greece, and of making walls of them, we have information from Vitruvius, and we can gather something from the remains of the walls themselves. The clay was not treated by the Greeks as carefully as by the Mesopotamians, but was allowed to retain pebbles, shells, and potsherds. It was mixed with chopped straw, and then allowed to dry for a long time, even for several years. Vitruvius informs us that there was a decree of the city of Utica that no one should use sun-dried bricks until they had been examined by the magistrates whose duty it was to see that they were sufficiently dried. The greater solidity of their bricks allowed the Greeks to make their walls less thick, though even they found 1.25 m. of thickness as little as was practicable for rooms from four to ten metres wide. The ends of the walls were protected by wooden posts, and the walls themselves were covered with a coating of plaster, composed either of clay, as at Troy, or of lime, as at Tiryns. Thus the wall was protected from the weather so long as the roof remained intact. How soon destruction came to the whole edifice, if the roof was injured, the passage from Aristophanes quoted above indicates.

How, then, may one of these ancient Doric temples, with cella-wall of crude brick, have appeared? We must suppose a stereobate and stylobate of stone for the brick walls to rest upon. The pronaos, formed like a temple *in antis*, has on either side two short brick walls, ending in wooden antæ. Between the antæ are two columns of wood, resting on stone bases, or directly upon the stone stylobate. From anta to anta above the columns runs a wooden architrave. This architrave takes the form, over the brick walls, of a heavy plank, upon which the roofing-timbers rest. These roofing-timbers,



or rafters, reach from wall to wall of the cella, and their covered ends form tryglyphs. The roof seems likely to have been originally horizontal, and composed of the rafters with planks across them bearing a layer of clay, rolled or trodden down hard, after the fashion so common in the East, even at the present day.

After the discovery of the value of burned tiles for roofing, the gable-roof was developed, or imported from Phœnicia. But the buildings of Troy and Tiryns still had horizontal clay roofs. If we imagine such an early building as peripteral, there would be about the cella a series of wooden pillars with stone bases, bearing an epistyle beam, upon which the lengthened timbers of the roof rest; thus the pteroma would be formed.

In a structure like this the thickness of the cella-wall would come to be the modulus for the proportions of the columns, of the epistyle, and in a degree of the whole building. Supposing the breadth of the the cella to be from six to eight metres, the wall would be, judging from the remains at Troy, 1.25 m. Such a wall of crude brick could hardly be built higher than 5 m. with strength to uphold a heavy clay roof. The wooden antæ would then also be 5 m. high and 1.25 m. wide. These are noticeably heavy proportions. At first the pillars between the antæ may have been of less size than the antæ themselves; but with builders so sensitive as the Greeks, this disproportion would soon be felt, and the pillars made thicker. So, too, the epistyle would be made to correspond to its supports; unless, indeed, the mere weight of the roof made a heavy epistyle necessary.

This, in its main features, is Dörpfeld's theory of the earlier stage of the Doric style. It is a theory which seems to match with the facts. But one further test can be applied to it: Do any remains of buildings of such a stage exist? Or, since the upper part of such buildings must long since have perished, do any remains exist of stone substructures whose condition and peculiarities can only be explained in this manner? Dörpfeld thinks he has found such a construction in the Heraion at Olympia.

As yet no complete account of this Heraion has been published; we may, therefore, give a brief summary of Dörpfeld's description of it. In form it is a peripteral temple, with a long pronaos, cella and opisthodomos. On the spot are now to be seen the outer stylobate with fragments of most of the columns; the walls of the cella, pro-

naos and opisthodomos; some fragments of the two columns of the pronaos; and small remains of the inner stylobate.

The fragments of the columns, however, are curiously different from each other. They are not alike in material, form, or technical peculiarities. In short, they cannot all have been put in position at the same time, much less at the time when the temple was erected. There must have been other supports originally; and only as these for some reason gave out, were the present columns put in. Evidently, only wooden pillars would thus have given out; and this supposition is confirmed by Pausanias, who tells us that, in his time, an ancient wooden pillar was still preserved in its place in this temple. We may add that there has not been found a fragment of the entablature of the Heraion; while there are numerous remains of the stone crowning-members of all the other buildings at Olympia. It seems probable, then, that the entablature also in the Heraion was of wood.

When the building was uncovered, the walls were found to consist of a socle of ancient workmanship, made of large squared blocks of stone, with an upper part composed of the bases of statues, poros, and limestone, evidently the construction of Byzantine builders. But why did not those builders leave the entire wall as it stood, as well as the stone socle, if that wall was, like the socle, of stone? Or, even if it was of baked bricks, why do not some portions of it remain? The Byzantine builders would not have taken the trouble entirely to tear down and rebuild the upper part of the wall, if it had been in existence. It cannot have been in existence when they wished to reconstruct the temple; it must have been of some less enduring material than stone or burnt bricks. There are only two such materials, wood and crude bricks. But, as the socle shows, the wall was 1.19 m. thick—thicker than any wooden wall can have been made. We are compelled to believe, then, that the upper part of the walls of the Heraion was of crude bricks.

Happily, other facts confirm this belief. When the Heraion was uncovered, there was found upon the stone foundation, and reaching to some distance on every side, a layer of yellowish clay, about a metre in thickness. At first this clay was thought to have come from a land-slide off Mt. Kronion; but it was seen that such a land-slide would have covered other buildings. The clay could only have come, then, from the disintegrated walls. These walls, in their

original condition, must have had corner-pillars and antæ of wood; traces of wooden door-frames can still be seen.

There is, then, good evidence that there exist, in the Heraion at Olympia, remains of Doric architecture in its earlier and less developed stage: and thus, not only does the opinion of Vitruvius and later scholars seem to be confirmed, that the Doric style was not created all at once and for stone, but also their theory of the origin of that style in wood is corrected and filled out. Modern investigators must hereafter treat brick walls with more respect than they have been treated in the past, as likely to throw important light on the still obscure history of the Doric style.

ARTHUR RICHMOND MARSH.

## MISCELLANIES.

ARNOLFO DI LAPO († 1310) AND JACOPO TORRITI AT ROME.

The assertion made by Vasari, that Arnolfo worked in Rome and executed the monuments of Honorius III in S. Maria Maggiore and Boniface VIII in St. Peter, etc., has been very generally considered to be among those statements of his which should be rejected. M. Eugène Müntz<sup>1</sup> is disposed to reconsider this unfavorable decision, and cites Ciampini<sup>2</sup> in support of Arnolfo's authorship of the monument of Boniface VIII. In this, as in many passages, however, Ciampini has availed himself somewhat unscrupulously of the writer whose importance M. Müntz himself has so well shown—Giacomo Grimaldi, (born ab. 1560, † 1623).<sup>3</sup> This carries back the testimony in favor of Arnolfo almost a century. The passage referred to is in an unpublished MS. of Grimaldi in the Barberini Library at Rome.<sup>4</sup> It is curious to compare in parallel columns the words of the two writers regarding the monument of Boniface VIII. The italics indicate the important variations of Ciampini from his predecessor.

### GRIMALDI.

. . . quam cappellam (Bonifacii IV.) fel. rec. Bonifacius Papa VIII. in honorem ejusdem sancti consecrari fecit; ciboriumque cuspidatum germanici operis e marmore superposuit; sepulcrum sibi vivens marmoreum cum insigni eius gentilitio parieti coaptavit, ita ut dum sacerdos missae sacrum perageret, tumultum ipsius Bonifacii conspiceret. Sacellis praefati architectus fuit Arnulphus, cuius nomen inibi incisum erat. Imagi-

### CIAMPINI.

Bonifacius VIII. e parvis marmoribus, columnis, operculo, musivisque figuris restituit et ornavit altare B. Bonifacii martyris, longo senio deciduum, illiusque reliquis sacratum. Ciborium cuspidatum erat germani operis, sub quo sepulchrum marmoreum sibi vivens, cum suis insignibus gentilitatis, coaptavit; ita ut dum sacerdos missae sacrificium perageret, tumultum ipsius Bonifacii conspiceret. Sacelli praefati architectus quidam fuit

<sup>1</sup> *Études sur l'histoire des Arts à Rome au Moyen-Age*, p. 10.

<sup>2</sup> *De sacris aedificiis a Constantino Magno constructis*. Rome, 1693, p. 65.

<sup>3</sup> *Ricerche intorno ai lavori archeologici di Giacomo Grimaldi*. Firenze, 1881.

<sup>4</sup> XXXIV, No. 56. *Instrumenta autentica translationum, etc.*

nem vero Deiparae Virginis ac SS. Apostolorum Petri et Pauli, Petri in dextera, et Pauli in sinistra, *neon S. Bonifacii quarti*, ac etiam Bonifacii octavi, quem Princeps Apostolorum offert Beatae Virginis PINXIT VERMICULATO OPERE JACOBUS TORRITI ut in libro picturarum in hac Basilicæ demolitione conficiendo clarius videre licet.

Arnulphus, cujus nomen inibi incisum erat; imaginem vero Deiparae Virginis, ac S. S. Apostolorum Petri in dextera, et Pauli in sinistra, ac etiam Bonifacii VIII., quem Princeps Apostolorum offert B. Virginis, musivo opere expresserat *Carolus Comes*; (De Sacris Aedificiis a Constantino Magno constructis, p. 65, 19.)

The two principal variations in Ciampini's version of Grimaldi are that he has omitted, in describing the mosaic, the figure of Boniface IV to whom the chapel was dedicated by his namesake; and that he attributes the mosaic to an artist named Carolus Comes: it is probable that he intended to refer to *Johannes Cosmati*, whose works were executed at this period and in a similar style. Grimaldi, however, is much more worthy of credence, as an earlier and more reliable archæologist, when he states expressly that this mosaic proceeded from the hand of Jacobus Torriti, the noted mosaicist whose works we admire in the apses of St. John Lateran and Sta Maria Maggiore. We now know whence Torrigio, whose indebtedness to Grimaldi appears on so many pages, derived his statement that Torriti was the author of this work.<sup>1</sup>

Although it may be objected that both the monument of Boniface VIII and the tabernacle of the Bas. of St. Paul at Rome, even though proved to be the works of an Arnolfo, are not necessarily by Arnolfo di Lapo: still, as Vasari is now supported by an almost contemporary writer, there is no adequate reason to doubt the correctness of his assertion regarding the work which the famous Florentine architect and sculptor executed in Rome.

For Torriti we had still more circumstantial evidence: Grimaldi says, "pinxit vermiculato opere Jacobus Torriti ut in libro picturarum in hac Basilicæ demolitione conficiendo clarius videre licet." Although this precious collection of drawings of the old Basilica has perished, Grimaldi's reference is sufficiently clear to show that Torriti's authorship must have been stated in an inscription on the work itself. As we are raising the question of Torriti's productions it may not be superfluous to notice a remark in Torrigio.<sup>1</sup> According to him the tomb-stone of Munio di Zamora († 1300) in the Church of Sta

<sup>1</sup> Le sacre grotte Vaticane, ed. 1675, p. 371.

Sabina (Rome) with his figure incrustcd in mosaic was also by Torriti. This assertion cannot be verified, as naturally the inscription on the slab itself throws no light on the subject, but the date would correspond with the period of the artist's stay in Rome.

A. L. FROTHINGHAM, JR.

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CERTIFICATE OF DECEASE OF ANTONIO DA SAN GALLO.<sup>1</sup>

The communication of the following interesting and inedited document is due to the kindness of M. Eugène Müntz. Anything that relates to the famous architect cannot fail to be of interest.

Testor ego infrascriptus Sacrosanctae Patriarch. Basilicæ Principis Apostolorum de Urbe clericus beneficiatus et subarchivista, qualiter in libro I. mortuorum in archivio ejusdem basilicæ existen. fol. 33 inter cetera reperitur ut infra, videlicet:

Die 3 Augusti MDXLVI = 1546.

Domenica 3 detto morse Mo. Antonio da San Gallo architetto della S. D. N. S., sotterrato in S. Pietro, per il deposito niente, torcie vinti tre ebbe M. Benedetto.

B. Egius, m. p.

—*Archives of the Basilica of St. Peter.*

<sup>1</sup> Antonio da San Gallo was born in Florence c. 1482. Although his father's name was Bartolommeo Picconi, he received his surname from his uncles, Giuliano and Antonio da San Gallo.

## REVIEWS AND NOTICES OF BOOKS.

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THE EMPIRE OF THE HITTITES. — By William Wright, B. A., D. D. With Decipherment of Hittite Inscriptions by Prof. A. H. Sayce, LL.D. A Hittite Map by Col. Sir Charles Wilson, F. R. S., &c., and Capt. Conder, R. E. And a complete set of Hittite Inscriptions revised by Mr. W. H. Rylands, F. S. A. New York: Scribner & Welford. 1884. [pp. xxii, 200, and 21 pages of plates].

Two different classes of readers might be kept in view by one who should write a book about the ancient Hittites; archæologists and special students of ancient history, on the one hand, and, on the other, the great body of educated people, who are glad to know the results of special investigations. Interest in the advance of knowledge, and a desire for a wide horizon of thought stimulate some members of the latter class, but the eagerness is greatest whenever the matter is one which relates in any way to practical affairs, especially if it touches, or is supposed to touch, the religious beliefs of any great body of persons. This has been repeatedly illustrated within the past decade or so, and a considerable body of literature has sprung up to meet the demand which comes from just these persons.

Dr. Wright is better fitted by mental equipment and habit to interest the latter class than to instruct the small but exacting body of special scholars. His book opens a new and attractive field to the general reader, and will be welcome to those who are concerned for the historical accuracy of the Old Testament. Everything now known tends to show that there was once a large and formidable population between the Middle Euphrates and the Orontes, that there was some kind of national organization, that it was this organized people which the Assyrians called Chatti, and the Egyptians Kheta, and that the "Chittites"—A. V. Hittites—of the Old Testament present the same name in a very slightly modified form. The presumption is, therefore, strong that the inscribed stones found in considerable numbers in the region where this people dwelt are traces of their civilization, and that monuments with similar features found along certain thoroughfares of Asia Minor indicate an extension (whether brief or long-

continued) of the influence and power of this people to the shores of the Ægean. All this is presented in Dr. Wright's book, and he appends numerous plates which give a good idea of the general characteristics and many of the more minute details of the monumental remains.

Add to this that the book is well printed and has a striking cover.

Scientific students will, however, find themselves obliged to wait for some further work, by a trained hand, which shall meet their reasonable demands. From a scholarly standpoint the following defects may be remarked :

1. Dr. Wright does not give an adequate history of the explorations and studies which bear upon the subject of which he treats. For example, he dwells upon the casts taken in Hamah by himself and Mr. Kirby Green, but ignores the casts and squeezes made by Prof. Paine and Lieut. Steever in Beirut, where the stones carried on the way to Constantinople. In regard to the publication of fac-similes his account is still more defective. The place of honor here belongs to Dr. W. H. Ward (*Am. Pal. Expl. Soc., Second Statement, Sept., 1873*), who made use of the impressions secured by Steever and Paine, and produced plates of remarkable accuracy and of large size. But Dr. Ward's name does not occur, though we have both Johnson and Burton Scattered through the book are references to various explorers, and extracts from their descriptions and opinions, but with a lack of precision as to date and care in arrangement which render them all but valueless for purposes of scientific study.

2. His account of the monuments themselves is insufficient. True, he gives us, thanks to the care of Mr. W. H. Rylands, an excellent set of plates, but these plates do not cover the whole ground. The reliefs of Boghaz Keui, for example, and of Eyuk, which are several times referred to, and with which, even, certain features of the plates given are compared (*e. g.*, p. 145), are nowhere described, except in the most incidental and superficial way. If it was not possible to present reduced copies of the plates of Texier or Perrot—although one does not see any insuperable difficulty in the way—a precise account of these, at least, is indispensable to the student. No one who has not seen the French plates could get from Dr. Wright's allusions a remote conception of the extent and nature of the sculptures at those points. But these are quite as important as the sculptures of Karabel—and in most respects far more so—in determining the relation of the civilization which produced these works to that of Hamah, Aleppo and Jerabis.

3. The author has no adequate conception of scientific proof. The dictum of any scholar seems to meet the requirements of his argument, provided it is available for the point he desires to make. He culls from Brugsch, when Brugsch says the Kheta were once settled near Egypt (pp.



14, 47), regardless of Maspéro, and from Mariette, when Mariette conjectures that Hittites were among the Hyksos (pp. 47, 48), regardless of the lack of any exact knowledge about the origin of the Hyksos. Whatever Professor Sayce has said is accepted as final. A critical examination of opinions is not entered upon, nor are the matters to be proved stated clearly and in an orderly manner. There is no steady progress in the book, and it is much marred and weakened by repetitions.

4. There is quite too much of the apologetic temper—of eagerness to claim everything that may seem to confirm Bible narratives. We are the more free to say this because Dr. Wright's conclusions with reference to the Old Testament Hittites are for the most part susceptible of scientific statement and of strong defence. In his very eagerness to insist upon them he has failed to allow them their full impression.

5 It is a grave defect from the scholarly standpoint that the references are so imperfectly given—in some cases an author is cited (as in the case of Mariette on the Hyksos, mentioned above) without any reference whatever to the source of the citation.

6 We note a few details which are open to criticism. It is quite likely that the "poem of Pentaur" (p. 21, sq.) was not composed by Pentaur (see Erman, *Neuägyptische Gram.*, 1880, p. 7; Wiedemann, *Ägyptische Geschichte*, II, 1884, p. 434 N.); the assertion (p. 47)—"It would thus appear that as the Hittites bore down upon Egypt from the North they occupied the fertile plain of Mamre, and built Hebron seven years before they had secured sufficient foothold in Egypt to found their capital city Zoan"—is based not only on the unproven hypothesis that the Hyksos were Hittites, but upon the farther assumption that the Hittites built Hebron; the interpretation of Ezek. xvi, 3 (pp. 48, 111, sq.)—"There is little doubt that the reference here is to the Hittite origin and occupation of Jerusalem"—is groundless, the expressions of that verse being figurative; that "Tahtim-hodshi" of 2 Sam., xxiv, 6 is a corruption (p. 50), is doubtless correct, the probable reading, however, would give, not "to the land of the Hittites of Kadesh," but, "to the land of the Hittites, to Kadesh," and that this result is due to "a careful examination of the best Hebrew manuscripts" is news, indeed, and very encouraging to textual critics of the Old Testament, who will hope for more exact information from Dr. Wright as to where these excellent manuscripts are to be found; Hitzig, it seems, and Thenius, and Wellhausen were ignorant of them! Kadesh-on-the-Orontes is assumed to be Tel-Neby-Mendeh (p. 52, etc.), (so Conder, *e. g.*, *Heth and Moab*, 1883, p. 28 sq.; but see H. G. Tomkins, *Pal. Expl. Fund*, Quart. Statement, Jan., 1882, and T. S. B. A. VII, 3, 1882). The view may be correct, but the considerations proposed by Tomkins have great weight, and are by no means to be simply

ignored. Then we have bold assertions like these: "There can be little doubt that the Lycaonian *patois*, which continued to be the vernacular of the people till the days of Paul, was Hittite" (!—p. 56); "we know from the inscription on the Ibreez bas-relief that the language of Ibreez was Hittite" (!—p. 57), etc. Further: "The Hittites, like the Canaanites, imported their gods and goddesses from Babylonia" (p. 73); this is unproven; so is Mr. Gladstone's ingenious suggestion, adopted by Dr. Isaac Taylor and Dr. Wright (pp. 7, 70, 126), that the Keteioi of Homer (*Odyss.* xi, 521) are the Hittites; so is the presence of the "Dardanians" in the Hittite army under Kheta-sar, in the war with Rameses II (pp. 22, 53, 59; cf. Wiedemann, *l. c.* p. 436); and so one might go on.

No reference has here been made to the attempts of Professor Sayce to decipher the Hittite inscriptions; a chapter of the book is devoted to this, but even if there were more fresh material in it than is actually the case, we cannot think that the time has yet come for any profitable publication of the guesses of a decipherer with reference to the values of these obscure characters. There is, indeed, no sufficient reason for questioning the genuineness of the bilingual "Boss of Tarkondêmos," but the structure erected upon the supposed interpretation of the non-cuneiform character of this little plate is very insecure.

FRANCIS BROWN.

MANUEL DE PHILOGIE CLASSIQUE. — Par Salomon Reinach, Agrégé de l'Université, Ancien Membre de l'École Française d'Athènes. Tome Second. Appendice. Paris, 1884. pp. xvi, 310.

Few books of scholarship prove their usefulness and attain reputation so rapidly as the first volume of M. Reinach's *Manuel*. Published originally in 1880, it appeared in a revised and improved edition in 1883. The work is now completed by the second volume; which to the advanced student is of even more interest and value than the first. It gives evidence of the worth of the author's practical experience in archæological investigations during the past four or five years as a supplement to his chamber studies. His judgment has matured in proportion to the increase of his learning.

M. Reinach defines classical philology as "the science of the intellectual life of the ancients, and particularly of the Romans and the Greeks . . . whose literature, philosophy and art are the ever-living sources of modern culture." The object of his book is two-fold; — to present concisely the results already obtained in this science, and to afford ample and exact information concerning the chief authorities in each main division

of the subject, as well as concerning the most recent sources of knowledge in regard to the special topics included in them.

In a work of such wide scope erudition is not more necessary than good sense. The author must constantly discriminate between the essential and the non-essential, and the value of his book will depend almost as much upon what it does not contain as on what it holds. In a field so vast, so cumbered with the prickly and impeding undergrowth of learning, the path must be carefully chosen, and the objects for notice along it discreetly selected. A universal bibliography of philology would have its use, but would be simply confusing to the mass of students for whom this manual is intended. "Qui enim" says Morhof in his once noted and now too much neglected *Polyhistor*, "Qui enim omnem scriptoreulorum istorum saburram colligere velit, Heliogabalum imitari videretur, qui ut Romæ vastitatem ostenderet omnes e tota urbe aranearum telas coacervari jussit."

There are naturally defects of proportion and inequalities of treatment in M. Reinach's work, but as a whole it is remarkable alike for extent and thoroughness of erudition and soundness of judgment. He himself says of it: "Le sort d'un livre comme celui-ci est d'être utile à tous et de paraître à tous insuffisant, parce que les spécialistes ne le consultent que pour ce qu'ils ignorent, et ne le jugent que d'après ce qu'ils savent" But a young student, a beginner in philology, who should master it, might say, as Dr. Johnson said of the *Polyhistor* itself: "When I had read this book I could teach my tutors."

The work is divided into twelve books, of which the titles and order are as follows: 1. Objet et histoire de la Philologie. 2. Bibliographie de la Bibliographie. 3. Épigraphie, Paléographie, Critique des Textes. 4. L'Art Antique et son Histoire. 5. Numismatique et Métrologie. 6. Grammaire comparée. 7. Géographie ancienne. 8. Musique et Orchestique. 9. Métrique. 10. Les Antiquités de la Grèce. 11. Antiquités Romaines. 12. Mythologie.

The first volume is the Manual proper—the summary of results attained. The second volume is a perpetual commentary upon the first, containing developments of matters of importance touched upon in its text and notes, and a much extended bibliography of each subject. "It is addressed to scholars by profession, or rather to students who wish to become scholars." This division of treatment has its disadvantages as well as its advantages, and on the whole the former seem to preponderate. It requires the consultation of both volumes for complete information upon any subject; and it inevitably involves a certain amount of repetition. Another general criticism to which the book lies open is that in the first

volume the titles of works in other languages than French are given in French and not in their original tongue. M. Reinach defends this practice in the preface to his second edition on the ground that he had been thanked for it by certain persons. But these persons cannot be those for whose use the Manual is specially intended, and the inconvenience of the practice will be felt by every student who desires to recur to the foreign work referred to, and who may often experience a difficulty in so doing from not knowing the exact form of its original title. In the second volume the titles cited are, for the most part, given in their own language, for, as M. Reinach himself justly says, "la connaissance de l'anglais, de l'italien, et de l'allemand est aujourd'hui indispensable à l'érudition."

Although the lists of authorities are usually sufficient, in some sections, as for example that of Ancient Architecture, they might be enlarged to advantage. Every scholar may, indeed, find some works omitted which he would add to the lists, but he will rarely discover an omission of prime importance. A more serious defect is the lack of fulness in the treatment of certain topics which deserve special attention, such, for instance, as the influence of Egypt and Asia on the early civilization and culture of Europe; the relation of religion and of the state to the fine arts in Greece; the doctrine of immortality in the belief of the Greeks and of the Romans.

But it is not my intention in this notice to criticise these volumes in detail. I desire only to commend them to students, to whom they cannot fail to be of use by saving them from waste of time and energy in the search for the best sources of information, and by giving them in well-proportioned summary the latest conclusions of scholarship. The Manual deserves to stand on the same shelf with Otfried Müller's still indispensable *Handbuch*, and with the volume,—a monumental fragment,—of Stark's interrupted work.

The revival of sound classical scholarship in France, and the rise of a body of young scholars full of the enthusiasm of learning and of respect for antiquity, solidly trained in the best methods, and with severe canons of criticism, are among the most promising signs in the intellectual life of Europe at the present time. "On a été jusqu' à dire," says M. Reinach in the preface to his second volume, "que l'étude de l'antiquité grecque et latine était un luxe, que l'on devait rompre sans retour avec ce culte d'un passé enseveli, et substituer les littératures modernes aux lettres anciennes dans le rôle d'éducatrices de la jeunesse. Si de pareilles idées venaient à triompher en France, c'en serait fait de la civilisation Française, qui s'altérerait ou s'étioierait misérablement dès qu'elle serait privée de ses deux nourrices naturelles, la Grèce et Rome." The rational and serious study of antiquity is even more needful in our own country

than in France to secure a true civilization. But the traditional methods of this study are in part antiquated and unfit for present need. This book is a good introduction to better and more effective methods. It deserves the praise of conforming in large measure to the rules laid down by Herrmann for the cognate work of an editor of a classic, "Hæc tria diligenter sunt observanda: ut eorum quibus opus est nihil desit; ut nihil afferatur quod non sit opus; ut quæ promuntur recte exponantur."

CHARLES ELIOT NORTON.

## SUMMARIES OF PERIODICALS AND PROCEEDINGS OF SOCIETIES.

Under this heading it is intended to give, in future, the contents of all the principal archaeological reviews, as nearly up to date as possible; and also reports of the sittings of archaeological societies. In the present number the latter part of the programme has been omitted, for want of space, on account of the unexpected fulness of the department of NEWS. Among the societies to be reported may be mentioned—1, the *Archäologische Gesellschaft* of Berlin; 2, the *Académie des Inscriptions et Belles-Lettres*, and 3, the *Société des Antiquaires de France*, of Paris; 4, the *Istituto Tedesco di Corrispondenza Archeologica*, 5, the *Società dei Cultori di Archeologia Cristiana*, and 6, the *Società di Archeologia Pontificia*, of Rome; 7, the *Royal Archeological Society*, 8, the *Society of Antiquaries*, and 9, the *Society of Biblical Archaeology*, etc., of London.

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GAZETTE ARCHÉOLOGIQUE.—Recueil de monuments pour servir à la connaissance et à l'histoire de l'Art dans l'Antiquité et le Moyen Age. Publié par J. de Witte et R. de Lasteyrie. 1884. 9<sup>e</sup> Année.

No. 1.—O. RAYET, *Theseus and the Minotaur; the flight of Dædalus, painting on a skyphos found in Greece*. The first subject is represented in greater detail than usual, and the second is unique and rests on a conjecture of M. Rayet.—R. MOWAT, *Bronze bust of Mercury surrounded by the divinities of the Capitol*. These are Jupiter, Juno, and Minerva. The superior position assigned to Mercury connects this work with Gaul.—GAETANO FILANGHERI, *Colossal bronze head of a horse in the Museum of Naples*. The question raised is whether this fine work belongs to Antiquity or to the Renaissance. It is here shown to be by Donatello.—GEORGES DURAND, *The Portal of the Church of Pompiere (Vosges)*.

No. 2.—E. MOLINIER, *Two ivory tablets of the Museum of the Louvre*. Of these interesting and little-known tablets, one represents two scenes from the life of David, the other scenes relating to ecclesiastical ordination.—G. MARMIER, *The routes of the Amanus*. Showing the relative age of the ancient roads across the mountain range.—P. BERGER, *Steles found at Hadrumetum*. One of these, with the representation of a female Phœnician divinity whose

lower half is in the form of a column, is of remarkable interest.—R. DE LASTEYRIE, *Inedited Miniatures of the Hortus Deliciarum* (XIIth century). Reproduced from the plates of Count de Bastard, made some time before the destruction by fire in 1870.

No. 3.—G. PERROT, *Bronze Statuette from Kommagene*.—R. DE LASTEYRIE, *Bronze bust of Mercury*. This is similar to the one published by M. Mowat in No. 1.—P. BERGER, *Steles found at Hadrumetum* (continued from No. 2). Two of these have symbolical representations of triads—SALOMON REINACH, *Two archaic heads at the Museum of Constantinople*. One of which came from Cyprus, the other being probably, a production of early Ionian art.—L. COURAJOD, *A sculpture in wood, painted and gilt, of the first half of the XIIIth century*. The writer takes this occasion to complain, justly, of the absurd prejudice, still very prevalent, against Mediæval French sculpture.—E. MÜNTZ, *The Statue of Pope Urban V at the Museum of Avignon*. The writer gives at the same time information on a number of artists at Avignon under Urban V.

No. 4.—A. HÉRON DE VILLEFOSSE, *Leaf of a consular Diptych preserved in the Museum of the Louvre*. This work can be traced back to the collections Trivulzi and Settala of Milan. According to the writer, one side, with the half-figure of the consul, belongs to the VIth century, while the relief on the back was an addition of the XVth.—L. COURAJOD, *A sculpture in wood, &c.* Continuation of the article in No. 3, with especial reference to the æsthetic value of this representation of the crucifixion.—CHARLES DE LINAS, *Ancient gourd of enameled bronze*. This specimen, which the writer attributes to the IID century A. D., is made by him the occasion for a study on the history of the art of enameling.

No. 5.—L. DELISLE, *The Sacramentarium of Autun*. This interesting illuminated MS. was executed during the middle of the IXth century, and is quite similar to the Bible of Charles the Bald, given to him by Count Vivien.—L. HEUZÉY, *The Stele of the Vultures, a study of Chaldæan archæology*. Of all the works of primitive Chaldæan art discovered by M. de Sarzec, these fragments are the most interesting. They are unique both in style and subject, and seem to represent different scenes after a warlike engagement, especially funeral rites.—E. BABELON, *A bronze Victory of the de Janzé collection at the Cabinet des Médailles*. This is attributed to the IID century.—A. HÉRON DE VILLEFOSSE, *Notes on the Consular diptychs of Limoges*. Supplement to M. de V's article in No. 4.

REVUE ARCHÉOLOGIQUE.—Publiée sous la direction de MM. Alex. Bertrand et G. Perrot. Troisième série. 2<sup>e</sup> année. 1884.

January.—EUGÈNE MÜNTZ, *Notes on the Christian Mosaics of Italy*. This article, which forms part of an interesting series published in the *Revue* since the year 1874, treats of the Triclinium of the Lateran (Rome) ornamented with a mosaic by Pope Leo III.—DR VERCONTRE, *On the Roman Ceramics of Sousse*. Many interesting fragments of artistic pottery have been found in the ruins of this city, the ancient Hadrumetum.—G. BAPST, *White-smith work in Antiquity (continuation)*.—E. LE BLANT, *News from Rome*. This letter gives an account of some of the finds brought to light by the excavations in the Forum on the site of the Atrium Vestæ.

February.—E. REVILLOUT, *The Silver Standard in Egypt*. This is a successful attempt to establish the value and derivation of the components of the Egyptian monetary system.—C. DIEHL, *Discovery at Rome of the House of the Vestals*. It includes the inscriptions of four *cippi* which supported statues raised in honor of certain Vestals.—LEBÈGUE, *The Inopus*.—G. BAPST, *White-smith work in Antiquity (continuation)*.—AL. BERTRAND, *Bronze belt-plate from the Gallic Cemetery of Watsch (Carniola)*. Study on the *amentum* and *cateia*, arms special to Gallic tribes, the forms of which are here given with certainty for the first time.—L. HEUZEY, *A new King of Tello*. M. H. reads his name Louh-kha-ghi-na.—E. LE BLANT, *News from Rome*.

March.—R. DE LA BLANCHÈRE, *Bas-relief of the Tomb of a sail-maker (Terracina)*.—M. DELOCHE, *Study on some seals and rings of the Merovingian epoch*.—G. BAPST, *White-smith work in Antiquity (continuation)*.—P. CH. ROBERT, *The medallists of the Renaissance, by M. Aloiss Heiss, critical analysis of the III. and IV. fasciculi*. The III. is occupied by monographs of the medallists of Ferrara, the IV. by those of Leo Battista Alberti and Matteo de Pasti.—H. D'ARBOIS DE JUBAINVILLE, *Origin of the Jurisdiction of the Druids and the Filé*.

April.—P. BERGER, *Letter to Mr. Al. Bertrand on a new form of the Carthaginian Triad*. An interesting study of certain steles found in Africa, with series of Triads.—B. AUBÉ, *A supplement to the Acta Sincera of Ruinart*. The inedited acts of Nestor, bishop of Pamphylia, martyr on February 28, 250 A. D. A newly-discovered Greek text compared with the Latin acts of later origin.—G. BAPST, *White-smith work in Antiquity (continuation)*.

May and June —E. RENAN, *The Mosaic of Hamman-Lif*. New remarks.—G. BAPST, *White-smith work in Antiquity (continuation)*.—B.



HAUSSOULLIER, *Note on the formation of the complementary characters of the Greek alphabet from a memoir of M. Clermont Ganneau.* These letters are  $\Upsilon \Phi \chi \Psi \Omega$ . The conclusions are 1) that the Greeks followed the principle of contiguity, and 2) that almost all the complementary signs reproduce the archaic forms of the Phœnician types.—E. MÜNTZ, *The ancient monuments of Rome at the period of the Renaissance.* New researches. To the many publications of the writer on this period he here adds an interesting collection of documents dating from 1424 to 1548.—G. BAPST, *The boss of Anvers and the helmet of Amfreville.*—BAYET, *Notes on the byzantine painter Manuel Panselinos and on the Guide of Painting of the monk Dionysios.* The writer, on the faith of documents communicated by Mr. Pappadopoulos Kerameus, places Panselinos in the XVIth century and Dionysios in the XVIIIth.—S. REINACH, *Chronique of the East: excavations and discoveries.* In this communication M. Reinach gives the text of the "Règlement sur les Antiquités," by which the Turkish Government henceforth forbids the export of all works of art and makes excavations and researches on the territory of the Ottoman Empire of extreme difficulty.—ED. FLOUEST, *Excavations at Armentières (Aisne).*

ARCHÄOLOGISCHE ZEITUNG.—Herausgegeben vom Archäologischen Institut der Deutschen Reichs. Redacteur: Dr. Max Fränkel. 1884.

No. 1.—1. P. WOLTERS, *Eros and Psyche.* Discussion on the union of these two figures in art. The earliest example known is a bronze relief from Epirus (pl. I), dating from the beginning of the III. century, in which both figures are winged. In the best examples Eros and Psyche are wingless, as they seem to have been in the archetype, an original work of the IV. century.—2. R. ENGELMANN, *Three bronzes.* These are 1) a figure of a youth (Brit. Mus.) of proportions akin to the style of Lysippos, 2) a sea-god surrounded by nymphs, relief of the round lid of a box from Macedonia (Brit. Mus.), and 3) a marine Medusa with sea-calves instead of serpents in her hair (Edinb. Mus.).—3. F. KOEPP, *Herakles and Alkyoneus.* On thirteen Greek vases of the V. century, both black-figured and red, the giant Alkyoneus, whom Herakles attacks, is depicted as sleeping. There is no corresponding literary tradition, but this must derive from the popular story.—4. C. ROBERT, *The Eastern Metopæ of the Parthenon.* The writer classifies as follows these fourteen much-damaged metopæ, to which the Gigantomachia of Pergamon has drawn renewed attention. In several he coincides with Michaelis (M.) and Petersen (P.) I. Hermes (P.),

II. Dionysos (M. P.), III. Ares (M.), IV. Hera (M.), V. Nike on chariot (P.) of Zeus, VI. Zeus, VII. Chariot of Athena, VIII. Athena, IX. Herakles, X. Iolaos on chariot of Herakles, XI. Apollon (P.), XII. Artemis (M. P.), XIII. Poseidon, XIV. Amphitrite.—5. O. ROSSBACH, *The thirteenth Southern Metope of the Parthenon*. It is here taken to have represented two fleeing women, the last group of the Centaur series I.—XIII., as the similar group of XXI. marked the end of a corresponding series XXI.—XXXII.

No. 2.—1. G. KÖRTE, *Etruscan Crater from Cære*. The two scenes on this crater are unusual: the principal subject is the judgment of Apollon and Marsyas by Zeus in the presence of a number of other gods.—2. A. CONZE, *Gold Jewelry from Asia-Minor*. The objects described, consisting of a diadem, six square plates with heads, portions of a necklace, a pair of earrings and a ring, were found in the Gulf of Elaia.—3. G. LOESCHCKE, *TPAIIEZAI*. Remarks on a passage in Cicero concerning Demetrios of Phaleron's laws on sepulture. By comparing this text with the monuments the writer finds that Cicero mistranslates *TPAIIEZAI* by *mensæ* instead of *tabulæ* (slabs) and that Demetrios in reality only prescribed for monuments the ancient form in the place of later innovations.—4. A. FURTWÄGLER, *Archaic Jewelry*. The same facts demonstrated by the writer from other forms of sculpture, are now brought out from specimens of early gold-work. He shows the gradual development from simple geometric ornamentation first to conventional groups of men and animals and then to regular mythological subjects. The specimens are from Corinth, Athens, Kamciros, Melos, Delos and from Etruria.—5. K. K. MÜLLER, *Fragment of a relief with scenes from the ΠΙΝΑΞ of Kebes*. From the XVI. century drawing of a relief similar to the *tabulæ iliaccæ* the writer shows that it was the carrying out of a scene described by Kebes, the entrance into the circle of life.—6. C. ROBERT, Remarks on the above article.—7. K. LANGE, *On the Parthenos*. Lange disputes Schreiber's assumption that the value of the replicas of the Parthenos is proportionate to their size.—8. Remarks by H. BLÜMNER, *on the monoknemos of Apelles*, by C. ROBERT and by M. FRAENKEL, *on the Cock on funeral slabs*.

#### MITTHEILUNGEN DES DEUTSCHEN INSTITUTES IN ATHEN.

No. 1, 1884. N. KOEHLER, *An Illustration to Theognis* (Plate I). A discussion of a red-figured vase-painting, representing a bearded man, crowned with leaves, reclining upon a couch and holding in his left hand the tablets of a writer, while a hare licks his right hand hanging down. The verses Theogn. 1365–1366 issue as it were from the lips of

the figure.—D. KOROLKOW, *Inscriptions from Akraiphia* (with an appendix)—H. G. LOLLING, *Inscriptions from the Cities on the Coast of the Hellespont and of the Propontis* (Kyzikos Poimananon).—R. KOLDEWEY, *The Bath of Alexandria Troas*. A very interesting and scholarly sketch of an important ruin which has been known heretofore, owing to the incompleteness of former researches, as the Gymnasium. Mr. Koldewey writes with the authority of his experience and admirable work with the American Expedition to Assos. His plan of the Baths and his structural sketches, given in two plates, are clear and valuable.—N. KOEHLER, *Inscription of Glaukon*. Glaukon, the brother of Chrenonides, took refuge with him at the Court of Alexandria after the unhappy ending of the war against Antigonos Gonatas. This inscription records him as Agonothete. The stone is the second Attic inscription found in which the Olympieia are mentioned.—L VON SYBEL, *Ἐπιτομή λήτρα, Fragment of a Relief in Athens*.—H. G. LOLLING, *Inscriptions from the Cities of the Coast of Hellespontes and the Propontis* (*Zeleia, Parion, Lampsakos, Perkote, Troas, Thracian Coast, Chersonnes*).—N. KOEHLER, *Praxiteles the Elder*. Dr. Koehler gives his reasons for rejecting the common doctrine that the grandfather of the great Praxiteles emigrated to Athens from Paros, and discusses the value of the inscription of Eleusis, referred to by Pausanias (I, 2-4).—E. FABRICIUS, *Inscriptions from Lesbos* (with an appendix). The inscription is a fragment of the official announcement of the bestowal of freedom upon Mytilene by Rome.—*Miscellanies*.: C. WACHSMUTH, *On the Inscription of Affia Regilla*.—D. KOROLKOW, *Inscription in Thebes*.

No. 2.—H. C. LOLLING, *Notes from Thessaly. I. Ormenion and Aisonia*. Near the ruins of Pagasai, not far from the site which Col. Leake identified with Aisonia, are traces of another ancient settlement, which is plausibly identified with the Ὀρμένιον of the Homeric catalogue. The pottery from both sites exhibits a very ancient style of ornamentation not identical with the Mykenian varieties.—N. KOEHLER, *Attic popular decree of the sixth century*.—M. OHNEFALSCH-RICHTER, *Notes from Cyprus. III. Sanctuary of Apollon at Voni*. The writer has described, in a report to the German Institute, some typical specimens of the limestone statues brought to light in great numbers on the site of a small temple, one mile from the ruins of Χότροι. They represent gods, priests and attendants in the usual variety of ordinary Cyprian workmanship.—F. HULTSCH, *Objections to W. Dörpfeld's "Contributions to ancient Metrology"*. In this paper the writer, who is the great authority for the old-school metrological system, defends it against the novel system championed by Dörpfeld.—N. KOEHLER, *Prehistoric objects from the Grecian Islands*.—E. FABRICIUS, *Antiquities from the island of Samos*.

This and following papers is the result of a recent expedition to Samos: of great interest is the thorough investigation made of the reservoir and of the great tunnel visited by Herodotus.—W. DÖRPFELD, *Answer to Fr. Hullsch's Objections to the Contributions to Metrology.*

BULLETTINO DELLA COMMISSIONE ARCHEOLOGICA COMUNALE DI ROMA.—Anno XII, serie seconda, 1884.

1. January to March. R. LANCIANI, *Additions to the VI. volume of the Corpus Inscriptionum Latinarum.* (continued from Anno XI, p. 213). —C. L. VISCONTI and R. LANCIANI, *The bust of Anakreon found in the gardens of Cæsar.* The excavations on this site resulted in the discovery of a basilica in part probably contemporary with Cæsar and ascribed to *Fors Fortuna.* The most interesting object discovered was a bust of Anakreon with his name inscribed *ΑΝΑΚΡΕΩΝ ΑΥΡΗΚΟΣ.* This is probably a II. century copy of a Greek original. A comparison is drawn with the famous sitting statue of the Villa Borghese, the conjectural attribution of which to Anakreon is amply confirmed by the newly-found bust.

2. April to June. R. LANCIANI, *Additions to the VI. volume of the Corpus Inscriptionum Latinarum,* (see prec. No.) A number of important discoveries and excavations recently made are noticed here, some of which have great topographical value. On the wall of an uncovered chamber was the painted inscription *ΑΠΟΛΟΝΙΟΥ ΘΥΑΝΕΩΣ* which encircled a medallion containing originally the portrait of the philosopher. The *pymphæum* had two apses and was decorated with marble statuettes of excellent workmanship —G. GATTI, *Ancient inscribed weights of the Capitoline Museum.* —L. CANTARELLI, *The family and the Cursus honorum of the Emperor Didius Julianus,* with an appendix by C. L. VISCONTI. M. Didius Severus Julianus belonged to the Milanese *gens Didia* on his father's side, and to the *gens Salvia* on his mother's. The writer gives an exhaustive account of his short career. Visconti adds some remarks on a portrait bust of this Emperor.

## NEWS DEPARTMENT.

### A SKETCH OF THE CHIEF RESULTS OF ARCHÆOLOGICAL INVESTIGATION IN 1884.

It is the design of the Editors to give in this department a record, as complete as possible, of the advance of Archæology throughout the field which the *Journal* seeks to cover. For this first number it was hoped that a succinct account might be prepared of the whole archæological gain secured during the year 1884. It has not been found possible to fully realize this hope, and the following sketch is defective in various departments. The indulgence of the reader is therefore requested; and in succeeding numbers of the *Journal* every effort will be made to keep pace with the honorable accomplishment of archæological students and excavators in both hemispheres.

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#### ASIA.

##### CYPRUS.

Mr. Max Ohnefalsch-Richter, who has for some years conducted the archæological investigations carried on in Cyprus by the British Government, has explored the ruins of a temple at *Voni*, near Kythrea, district of Nikosia. He has found there many statues and statuettes, representing priests and the donors of *ex-voto* offerings. Many of these are archaic, and show traces of color. One statue bears a new name—"Karys." Some seated statues resemble those of Branchidai discovered by Newton. The temple was dedicated first to Apollo, afterward to Apollo and Zeus together. Several of the statues found represent both divinities, with various attributes.

At *Soli*, Mr. Richter has unearthed terra cotta plaques of Roman epoch. Some of them are archaistic, and seek to reproduce the most primitive terra-cottas of Rhodes and Etruria. There are, also, figures of Eros dancing or playing on the double flute, various masks, and hares, sheep, dolphins, and other animals. The same excavation brought to light a plate of silver ornamented with flowers. All these objects have been taken to the Museum of Nikosia.—*Revue Archéologique*, II, 1884, p. 92.

##### ARABIA.

M. Huber, who was sent upon a mission to Arabia by the Académie des Inscriptions, has been assassinated at Kasr Alliah, near Tafna.

M. Huber was a scholar possessing zeal and sagacity. He had already sent home valuable squeezes from inscriptions in the Valley of Tombs, and it was confidently expected that his journey would have results of importance. The French Government will make an effort to recover the unfortunate gentleman's papers and effects.—*Revue Archéologique*, II, 1884, p. 183.

#### ASIA MINOR.

##### ÆOLIS.

At *Kyme* (modern *Namourt*) several new tombs have been discovered by a peasant in a field. Over one, constructed of blocks of hewn stone clamped together with iron, were placed as a cover two sculptured steles—the relief upon one representing two female figures, each with a diminutive attendant; that on the other, a draped ephebe. The inscriptions are illegible. Near by was found an altar, upon the base of which are carved a wreath and the words: *Θ ΔΗΜΟΣ*. Beside the altar was a sepulchral stele bearing a metric inscription of eight lines in characters of the IIIrd or IIInd century B. C., and another inscription also, which reads: "Know thou that I am Mentor the Chian, son of Poseidonios."

In the same field have been found a number of mutilated sarcophagi in the calcareous stone of Phokaia, containing bones and various small articles—such as bronze mirrors, needles, strigils, toilet articles, glass objects, coins of *Kyme*, and many small fragments of terra-cottas very similar to those found recently by the French explorers at *Myrina*. Other inscriptions, more or less fragmentary, have been unearthed in the neighborhood.

The discovery of a necropolis containing terra-cottas is reported at a village called *Jénitjé-keui*, an hour and a half from *Aigai* (*Nimroud-Kalessi*). The tombs of this cemetery affect, like those of *Doumanly-Dagh*, the form of terraces with a small enclosing wall. Other tombs have recently been recognized in Northern *Æolis*, in the region now known as *Gun-Dagh*. In 1877 the necropolis of *Kyme* was the only one known in *Æolis*. Those mentioned above bring to a half a dozen the number of *Æolian* cemeteries known to-day.—*Revue Archéologique*, II, 1884, p. 92.

##### PHRYGIA.

During last summer, Mr. W. M. Ramsay, accompanied by his wife, and for a short time by Dr. Sterrett of the American School at Athens, revisited the interior of Northern Phrygia, in which region his investigations and his important discoveries, many of them published and illustrated in recent volumes of the *Journal of Hellenic Studies*, have thrown

a new light upon certain sides of the history of ancient civilization, and have supplied materials for careful study, which must be fruitful in results and cannot soon be exhausted. Perhaps the most interesting portions of Mr. Ramsay's reports are those which relate to the curious archaic sculpture of Phrygia, of which the pairs of gaunt and sinewy heraldic lions, separated by a pillar, seem closely akin, if not predecessors, to the famous Lions of Mykenai, and display, perhaps, the parent type of the pairs of confronted beasts and like symbols familiar in archaic Greek vase-paintings, sculptures, and gems, and reflected in such works as the coupled sphinxes upon the sculptured epistyle of Assos.

We reprint, from the *Athenæum* of December 27, 1884, Mr. Ramsay's opinion, matured by his new expedition, of the chronology and affiliations of this Phrygian art, which he has himself contributed most to bring into the field of study :

"It will be better to state here, in a form which conciseness makes dogmatic, my view as to the chronology of Phrygian art. The race called Phrygian formerly inhabited perhaps almost the whole western part of Asia Minor, certainly those parts of the country that are adjacent to the North Ægean and the Propontis. In this period must be placed their direct connexion with the Peloponnesus, and the historical circumstances that underlie the myths of the Atridæ, of Priam, and of the *Ἰλίου Πέριος*. Various causes—last and decisive among which was the irruption of barbarous European tribes, Bithynians, Mariandyni, &c., which Abel places about 900 B. C.—obliged the Phrygians to concentrate in the highlands of the Sangarius. There the Phrygian kings reigned till about 670 B. C., when their kingdom was destroyed by the Cimmerians. During this period there was a considerable amount of intercourse maintained between Phrygia and the Greeks of Cyme, Phocæa, and Smyrna. The fact that the daughter of the king of Cyme was married to a king of Phrygia some time about 700 B. C. proves that I formerly erred in attributing little importance to this intercourse; and a more thorough study of the Phrygian alphabet has led me to change my former view, and to think that it came to the Phrygians, not *viâ* Sinope, but *viâ* Cyme. This is the period to which belong the social and historical facts and surroundings of the Homeric poems and the oldest hymns (as distinguished from the historical basis of the myths embodied in those poems). Friendly intercourse and occasional intermarriage are the rule between the great dynasty of the interior and the inhabitants of the coast. Such was the state of things amid which the Homeric poems grew, and such is the picture as reflected back on the mythic subjects of the poems. To this period belong the great Phrygian monuments. The art is essentially decorative, and the analogies to it are to be sought in the oldest Greek bronze work, especially

in the deepest layer at Olympia. A very simple kind of engaged column or pilaster, with a resemblance to the Ionic column, is common in the monuments of this time, but it is used purely as a decoration, and never in an architectural way. One tomb (badly engraved by Steuart, 'Ancient Monuments,' pl. 12), which is obviously an imitation of woodwork, has the appearance of a series of Ionic columns arranged in rows, tier over tier; but the appearance is produced merely by carving little discs at the corners of each pilaster, represented in relief on the rock wall."

In a mound or tumulus near the "Lion" and "Midas" tombs, (described in the *Journal of Hell. Studies* for 1882), Mr. Ramsay found a stone inscribed in the ancient Cappadocian hieroglyphics. He believes that the tumulus stood on the Royal Road of Herodotos, and says that hieroglyphics of the same character can be traced in a series from the Niobe of Sipylos to the city of Pteria, destroyed 550 B. C. Mr. Ramsay concedes the strong resemblance between the "Cappadocian" monuments of Asia Minor and the Hittite remains of Northern Syria. He insists, however, that, until approximate certainty in interpreting the inscriptions of both regions is attained, it is very rash to assert that the inscriptions of both regions are in the same language. Apart from the language, he holds that there is important evidence existing in Asia Minor militating against the theory of a Hittite conquest. He believes that the "Cappadocian" monuments of Asia Minor point, by their situation and distribution, to a centre of civilization on the borders of the Pontus, and that they are irreconcilable with the supposition of an empire having its centre either in Assyria or in Northern Syria. While excluding the Hittites of recent renown, Mr. Ramsay has at present no definite hypothesis to offer as to the nationality of the race ruling in Pteria at the time when the Royal Road was established. He is convinced that, after the monuments of this early class, there is a complete gap in Phrygian archæological history corresponding to the long and devastating occupation of the Cimmerians, whose invasion was more successful here than elsewhere in Asia Minor. Under Lydian and Persian rule, Phrygia again became prosperous; but the land was ravaged anew by the Gauls, who occupied permanently a large part of it. From this time no monuments appear until the Græco-Roman civilization became established, towards 200 A. D. We can then date the second series of Phrygian monuments between the VIth and the IIIrd centuries B. C. Upon tombs of this epoch the Gorgoneion is a favorite symbol, and is, perhaps, derived from contemporary Greek art. This view is favored by Mr. Ramsey, though, as he admits, the point still lacks thorough elucidation.

Mr. Ramsay's article in the *Athenæum* ill bears condensation. It merits careful reading and reflection. See also his important paper,



“Sepulchral Customs in Ancient Phrygia” (*Journal of Hellenic Studies*, 1884, p. 241), in which he describes and illustrates an elaborate architectural tomb at Arslan Kaya (the Lion Rock), near the village of Liyen, about 11 kilometers west-north-west of the group of monuments at Ayazeen. This tomb is hewn out of a tall conical rock, projecting some 18 m. from a steep slope. The door in its front (towards the S.) is surmounted by a pediment, in which are carved two androsphinges standing on all fours, separated by the usual pillar. Carved in relief upon the back wall of the little chamber—at once tomb and sanctuary—is a rude figure of Kybele, about 2.2 m. high, with two rampant lionesses as supporters, their forepaws upon her shoulders. The eastern exterior face of the monument is entirely occupied by a large rampant lion, which rests its forepaws upon the angle of the southern pediment. On the western face is a gryphon, *passant* to the right. Mr. Ramsay suggests that these Phrygian gryphon and sphinx types were adopted by the Ionian Greeks of the Euxine coast, and passed thence into the main stream of Hellenic art. He estimates the date of the tomb of Arslan Kaya as falling between 670 and 730 B. C.—Cf. *Revue Archéologique*, II, 1884, p. 97.

#### TOPOGRAPHICAL EXPLORATIONS BY DR. STERRETT.

In the middle of May, 1884, Mr. J. R. S. Sterrett, of the American School at Athens, set out from Smyrna upon an exploring expedition through various little-known districts of Asia Minor. His Preliminary Report upon the results of this expedition, embodying the text of a number of new inscriptions, was published last January by the Managing Committee of the School.

Near Kiösk, not far from Tralleis, Dr. Sterrett found an inscription that locates approximately *Ἐρὰ Κώμη*, which has heretofore been placed west of Tralleis by Kiepert.

Mr. W. M. Ramsay having joined the party, they proceeded from Kuyndjak by way of Antiochia to Aphrodisias. Antiochia has disappeared almost entirely, but the ruins of Aphrodisias are extensive. An inscription found at Makuf identifies this site with Heraklea instead of Trapezopolis, which name has heretofore been assigned to it. The stadion of Heraklea remains very distinct, and there are interesting architectural and mural remains and many inscriptions there.

Passing by a zigzag route through a very interesting country, abounding in ancient remains, architectural and epigraphic, and through magnificent scenery—especially on the shores of the picturesque Alpine lake Egerdir—Dr. Sterrett came to Antiochia Pisidiæ. Here he copied numerous inscriptions, more than half of them Latin, and most of them new.

At Philomelion few Greek antiquities were seen, but the place abounds in beautiful Seldjuk ruins.

Having returned to Antiochia the explorer now, accompanied by Mr. J. H. Haynes, turned towards Elflatoun Bounar, where photographs were secured of the archaic sculptures mentioned by Hamilton.

At Ikonion many inscriptions were found, but most of them late and unimportant. The Greek city-walls here are fine, as well as the ruins of the buildings of the Seldjuk sultans. Other splendid Seldjuk remains were seen at Sultan Khan, and are ascribed by an Arabic inscription to the date of 1277 A. D. At each place Mr. Haynes photographed the chief objects of interest.

At Selme, east of Archelais, is a great cliff of volcanic tufa, which, as well as a number of natural rock-cones at its base, is honeycombed with dwellings, chapels dedicated to Christian saints with mythological names, passages and tombs. Many of the rock-cut chambers are still inhabited to a height of at least 200 feet above the plain. There are other such rock cuttings near Selme. Behind the village of Ichlara several temple-façades are conspicuous upon the face of the cliff.

After reaching Cocussus Dr. Sterrett came upon Roman-inscribed milliarria in great abundance. Forty-two new milestone inscriptions from this region are printed in uncial text in the Preliminary Report—among them are many which throw light, as new as it is clear, upon the geography of a district which has been almost a blank upon the maps. Dr. Sterrett considers that these inscriptions prove conclusively the correctness of Mr. Ramsay's opinion, that distances in the Trans-Antitaurian territory were measured from Melitene. After leaving Albistan, traveling in the general direction of Melitene, no more milliarria were recognized.

Between Khurman Kalessi, where there is a great castle, and Maragos were copied three very interesting inscriptions from great rocks of difficult access, by the roadside. These inscriptions, recounting the rescue, by the bravery of two youths, of a maid attacked by a bear, show that Khurman Kalessi is old Sobagena, and identify the torrent Korax and the crag of Preion.

After visiting and photographing the wonderful volcanic region of Urgüp and Udjessar, the home of the rock-burrowing Troglodytes, Dr. Sterrett proceeded north across the Halys to Hadji Bektash and Böyük Nefzekieui. At the latter place, immediately west of the Acropolis, he made an important discovery—none other than the *first* milestone on the road to Ankyra from old Tavium, an insignificant town, but important as a geographical centre, whence diverge seven roads upon the Peutinger Table and Antonine Itinerary. Distances along all these roads were

measured from Tavium, of which the site has been placed by different scholars at widely distant points. Some had already assigned it to Nefezkieui, but heretofore had not been able to adduce proofs conclusive even to themselves. At Nefezkieui, only insignificant ancient remains survive; but all the villages around are full of architectural fragments, and the cemetery, in which the valuable milliarium stands, abounds with cippi, columns, and fragments of epistyles.

Altogether, in the course of this fruitful journey, Dr. Sterrett copied three hundred and fifty inscriptions, and Mr. Haynes took three hundred and twenty photographs. The route-surveys have been forwarded to Professor Kiepert.—*Preliminary Report of an Archaeological Journey made in Asia Minor during the Summer of 1884*, by J. R. S. Sterrett, Ph. D. Published by the American School of Classical Studies at Athens. Boston: Cupples, Upham & Co., January, 1885.

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## AFRICA.

### EGYPT.

#### EGYPT EXPLORATION FUND.

**SAN-TANIS.**—The investigations of the Egypt Exploration Fund during 1884, under the supervision of Mr. W. Flinders-Petrie, were directed chiefly to the endeavor to determine the character and accessibility of the pre-Ptolemaic remains existing upon the site of San-Tanis in the north-eastern Delta. The ruins occupy a space nearly a kilometre square, and form a girdle of mounds, some of them 25 or 30 m. high, around the great temple of Ramses II. The remains in the mounds are chiefly of Ptolemaic and Roman date, and on the surface are as late as the IIIrd century A. D. Some exploration of this site was made by Mariette; and, on the north side of the temple, the well-known Decree of Kanopos of Ptolemy III. was discovered by Lepsius. But previous investigations have had scanty results on account of the extent of the ruins, and the great accumulation of soil and rubbish upon them. Where this accumulation is least considerable, it is 5 m. thick over the pre-Roman strata. Even Mr. Petrie's well-equipped expedition has been able to accomplish very little in comparison with what remains to be done.

A summary of the results of Mr. Petrie's labors will not be unwelcome.

*Temple of Ramses II.*—This temple may be held to resolve itself into five divisions: (1) the pylon; (2) the hypostyle hall; (3) Obelisks and statues of Ramses II, with older sculptures and sphinxes re-arranged; (4) Sanctuary of Ramses II, with later colonnade in front; (5) behind all, at the west end, obelisks and other remains.

The ruins were for ages used as a quarry, and are much dilapidated. The chief material is red granite.

Within the area of the great temple Mr. Petrie dug trenches and pits at intervals. A complete clearance of the site would involve years of labor, so heavy is the necessary excavation. He estimates the oldest work found as of the VIth or VIIIth dynasty, and refers many important portions to the XIIth dynasty. The temple contained admirable columns of dull vermilion granite, with capitals of the clustered lotus type, and a series of royal statues of successive periods, in black and red granite or compact yellow sandstone. Ramses II remodelled the structure. There are many shattered fragments of colossi of Ramses, which must have been about 8 m. high; broken Hyksos sphinxes in dark grey granite; many pairs of obelisks—one pair standing about 15 m. high and 1.75 m. square at the base; large statues of various dates and shades of granite, not seriously defaced. Some of them are fellows of others in the Louvre. There are striking instances of substitution of names and of appropriation of monuments by later rulers.

The great standing colossus of Ramses II, in red Syene granite, was hewn in blocks and used in the construction of the Pylon by Sesonk III, a Pharaoh of the XXIIInd dynasty. The height of the figure is calculated as 32 m., or with its base, 37 m. It probably weighed some 110,000 kilogrammes. The obelisk, still standing, of the famous pair at Karnak is 33.2 m. high.

*Necropolis*, discovered by Flinders-Petrie in the spring of 1884, without the city, and of considerable size.

*Wall of Pisebkhanu*.—This wall, of bricks, originally surrounded the whole *temenos* of the temple. It was 25 m. thick, and is still over 6 m. high in places. There are abundant remains of private houses, pre-Ptolemaic, Ptolemaic, and Roman, which were built against and upon this wall. Such of these houses as have been explored show evidence of having been plundered and burned in antiquity. Yet many valuable and interesting objects escaped destruction. Carbonized papyri, domestic utensils in granite and basalt, deities in pottery and alabaster, amphoræ, blue-glazed ware, weights of lead and bronze, coins, keys, iron nails, broken bronze vessels, moulds, bone pins, small Greek and Roman figurines, carved figures of Ptolemy Philadelphos and Arsinoë, have been taken from the ruins,—besides fragments of Roman sculptures in marble, heads, a small torso of Venus, a fine bronze mirror 0.17 m. across, Greek pottery with white designs on a black ground, and scarabs.

But perhaps the most interesting relic found among these rifled dwellings, is the zodiac of the time of Marcus Aurelius, painted and gilded upon a large sheet of glass as colorless as the best of our day. A square

border line encloses the circular diagram of symbols and four heads representing the seasons. The corner spaces between the border line and the circle are covered with stars done in rhombs of gold-leaf. The heads of the seasons are purely Roman, laid on in yellow ochre, and similar in style to Pompeian decorative painting. Many of the zodiacal signs are much defaced, owing to the imperfect adherence of the gold to the glass. A glass lens has been found, also, 0.06 in diameter.

Near the temple enclosure is a large well of the Roman period, to which access is given by a flight of twenty-two steps descending to a doorway, and continued within by a winding stair. The construction is of limestone, and very massive,

There is evidence, both architectural and plastic, that the Ptolemies patronized San-Tanis so far as to endow it with a temple.

Beautiful collections of antiquities from San have been taken to England. Of these, the first selection has gone to the British Museum; the second has been courteously presented to the Boston Museum of Fine Arts; and others have been given to various provincial museums in England.

**NAUKRATIS.**—Besides his work at San-Tanis, Mr. Flinders-Petrie examined in 1884 more than twenty sites of ancient towns or groups of monuments in the Delta. One of these is the seat of a royal mausoleum. On the side of a mound of dust, stone chips, and bones, lies an immense sarcophagus of red granite 4.42 m. long—larger than the Apis sarcophagi of the Serapeum. It dates from between the XXII<sup>nd</sup> and the XXVI<sup>th</sup> dynasties. Portions survive of the pavement of the building which formerly enclosed the tomb. In another place, remains of a great granite portal were found, just beneath the black mud.

In December, 1884, work was begun at *Nebirch*, north-east of the Tell-el-Barud station on the railway from Alexandria to Cairo. This site, marked by mounds of large extent, is west of Tanta, south of Rosetta, and near the edge of the Delta. The ground is so thickly strewn with fragments of Greek pottery of all ages, that the potsherders crackle under the feet. On December 5 an inscribed tablet was discovered, which, although not found *in situ*, affords a very strong presumption that the ancient town was Naukratis. The inscription is as follows:

Ἡ πόλις ἡ Ναυκρατί[ων]  
 Ἡλιόδωρον Λωριῶνος Φίλο . . . .  
 τὸν ἱερέα τῆς Ἀθηνᾶς διὰ βί[ου . . . ]  
 συγγραφοφύλακα, ἀρετῆς καὶ [εὐνοίας]  
 ἔνεκα τῆς εἰς αὐτήν.

We learn by this inscription of the existence of a temple of Athena at Naukratis. Two other dedicatory inscriptions, of less interest, have been

found also; and it is believed that the position of the Hellenion or common sanctuary of the Greek inhabitants, with its altar and temenos surrounded by a brick wall, has been identified.

Mr. Flinders-Petrie's discovery of Naukratis is especially important, as the town has been sought hitherto at the Kanopic mouth of the Nile. Moreover, in studying one of the historic centres of Greek civilization in Egypt, the Society is pursuing one of its avowed aims, and cannot but add much to our knowledge of an interesting archæological field that has been too much neglected.—*Academy*, 1884, and January, 1885, *passim.*; Cf. N. Y. *Critic*, I, 1884, p. 295, II, pp. 247, 269; *Churchman*, 1884, p. 600. and January 17, 1885.

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Professor A. H. Sayce has spent much time in Egypt, during the past year, in studying especially the curious Phœnician and Greek *graffiti*, with which many of the Egyptian ruins and cliffs abound. We await, with confidence, valuable results from researches in the Nile valley guided by his great store of special knowledge. He contributes to the *Academy* of February 2, 1884, p. 85, some interesting memoranda of his visit to the newly discovered temple and tomb at Uladaiweh, on the east bank of the Nile at the foot of the cliffs opposite Girgheh. About the site is much Græco-Roman pottery, and fragments of walls, ceiling stones and columns bearing the name and titles of Ramses II. A fine granite statue of the goddess Sekhet, of large size and perfect, has been dug up here. It is inscribed with the cartouche of Amenophis III. A short distance east of the temple, in its axis, is a tomb cut in the cliff. It comprises two chambers, of which the first contains a double row of columns. Both chambers are richly adorned with sculptures and hieroglyphs, and traces of color survive. On both sides of the first chamber, seated figures of the owners of the tomb are carved in the walls; and the same group re-appears in the inner chamber in the midst of the Egyptian Trinity, facing the entrance. On the right hand side of the inner chamber are sculptured two heraldic lions seated back to back, with the setting sun between them. In form and position these beasts resemble closely the motive familiar to us in the art of Babylonia and Asia Minor; and in style they are very like the Lions of Mykenai. Professor Sayce considers this interesting relief to be an indication of the Asiatic influence brought into Egypt by the wars of the XVIIIth dynasty. The hieroglyphs place the date of the tomb in the reign of Meneptah I, and refer to "the gods of 'Tni," or This, the ancient city of Menes.

The only mound of sufficient size to be visible from the tomb in the plain of Abydos, is that on which Girgheh now stands. Professor Sayce adheres, for this and other reasons, to the conjecture of Mariette, that Girgheh

occupies the site of This—the birthplace of the founder of the monarchy of united Egypt.

During 1884 M. Maspéro, Director-General of Antiquities, has discovered at Memphis a necropolis of the XIIIth dynasty and several *mastabas* of the VIth, vaulted and with painted decoration; at Thebes various monuments of the XIIIth dynasty; at Alshimîm a cemetery containing several thousand tombs. Among these has been found an example novel in Egyptian archæology—the mummy of a woman in a wooden mummy case painted and sculptured, representing her not clothed nor even shrouded, but quite nude. Excavation has been begun in the temple of Luxor. A portion of the great temple of Karnak, the second polygon and the splendid hypostyle hall, is on the point of falling, and it is declared impossible to save it. At Ptolemaïs, M. Maspéro collected a number of Greek antiquities—among them an inscription giving the list of the theatrical troupe.

At Saqqarah the Director was fortunate enough to find a tomb of the VIth dynasty intact. It contained five funeral barks fully equipped, a large wooden sarcophagus covered with inscriptions, a sarcophagus of limestone, necklaces and vases.

M. Maspéro is of opinion that his work of the past year has established his theory, that there is no break between the art of the VIth and the XIth dynasties—between that of Memphis and that of Thebes.

Among a number of Greek inscriptions discovered by M. Maspéro is a decree of a phratry of Dionysiac artists, or theatrical association of all grades, formed for the religious and artistic celebration of the festivals of the god. The decree bestows upon Lysimachos, an old dignitary of the association, a crown of ivy, according to usage, and orders that his painted portrait be placed in the vestibule of the prytaneion. The inscription is attributed to the last years of the reign of Ptolemy Philadelphos, or the first of that of Evergetes.

The Archduke Ranier of Austria has recently presented to the Museum of Vienna a precious collection of papyri found in the Fayoum. Among them have been already deciphered 44 lines of the VIIIth book of Thukydidēs (91, 3, and 92, 1-6), written in the IIIrd century and differing notably from the accepted text, also various fragments of the Old and New Testaments, written from the IVth to the VIth century on papyrus and parchment. Among the new texts are a polemic oration against Isokrates in the best Alexandrine writing (IVth century); fragments of an æsthetic dissertation of the IInd century; fragments of a philosophic dissertation in the style of Aristotle; bits of St. Cyril and other Fathers, and a very early specimen of Christian manuscript.

*Revue Archéologique*, 1884, I, p. 355, II, pp. 100, 174; *Gazette Archéologique*, 1884, p. 306; *Academy*, 1884, *passim*; *Courrier de l'Art*, 1885, p. 6.

## TUNIS.

*Megalithic remains.*—The existence of megalithic remains in northern Africa has long been known. M. Julien Poinssot, of the *Société de Géographie et d'Archéologie d'Oran*, who has recently made a careful examination of the region between Kef and Kairouan, describes the



*Itinéraire des Voyageurs* -----

SKETCH MAP OF A PORTION OF TUNISIA.

From the *Bulletin Monumental*, 1884, *opp.* p. 112.

important megalithic monuments of Ellez, a town standing on a spur of the Hammadas chain, upon the site of a Roman settlement of some size. Upon the ridge of the mountain spur are scattered, without apparent order, some fifteen dolmens, of which three or four remain intact, and the others are more or less ruined—not a little through the agency of the neighboring French military lime-kiln. These dolmens enter into the category of *allées couvertes*. They are constructed of great slabs from three to four metres square placed upon edge and covered with similar slabs. The roofs of some are composed of three layers of slabs. A



characteristic of the Ellez remains is that the stones of which they are formed, instead of being in a natural state, appear, in many cases at least, to have been roughly hewn—although it is admitted that this appearance may be deceptive. One of the dolmens comprises nine surviving chambers of the original ten, arranged on both sides of a central passage, 10 m. long and 1.30 m. wide, and is closed at one end by stones arranged in an apse-like form. One of the covering stones measures (according to Catherwood, who visited the site in 1832—*Transact. of the Amer. Ethnol. Society*, 1845, pp. 489–491)—19 ft. 3 in. x 11 ft. 5 in. x 1 ft. 8 in. There is a close analogy between the dolmens of Ellez and that of the Bocca della Stazzona in Corsica, now destroyed.—*Bulletin Trimestriel des Antiquités Africaines*, 1884, fasc. IX, p. 260.

In the valley of Hammam-Soukera, south of Ellez, M. Julien Poinssot has pointed out remains which seem to belong to the same class as the tower tombs of Algeria, termed *chousa* by M. Letourneux. There are about thirty of these sepulchres, arranged in several lines on the north bank of the Oued Aïn el Frass. They are of the form known as "*fours*" or kilns, and their walls are composed of great slabs projecting each beyond the next below, which forms a corbel. Before the door of each are set up two slabs in a line parallel to the façade, with an opening between them corresponding to the door, thus forming a sort of rude porch. Upon these slabs rests one edge of a great flat block from 2 to 3 50 m. square, which covers the whole edicule.—*Bulletin Trimestriel des Antiquités Africaines*, 1884, fasc. IX., p. 267.

*Roman and early Christian Remains*—Since the French occupation of Tunis, archæological investigation has been very active in the Regency, under both official and private auspices. Much that was imperfectly known before has been studied anew in the light of modern science, and much fresh work has been accomplished. The harvest of Latin inscriptions, of topographical information, of architectural and artistic remains, and of antiquities of all classes, has been a very rich one, and will doubtless continue, under the enlightened encouragement of the French Government, to be abundant and instructive.

Among the scientists to whom we are indebted for our increased knowledge of the Roman provinces of Africa and Numidia, are Messrs. Cagnat, Saladin, Letaille, Poinssot, de Villefosse, Delatre, Roy, Masqueray, Reinach, and Babelon, commissioned by the Académie des Inscriptions, many local archæologists of merit, and, not least, a number of the cultivated officers of the French army of occupation.

Since much of the work of exploration in Tunisia of which the results are now known, was completed prior to 1884, it does not enter into the plan of this department to give a complete account of it. As, however,

this work has not been widely published, a short sketch of the chief results attained will be acceptable.

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Throughout central and southern Tunisia, ruins of settlements, other than considerable towns, comprise the types of the farm buildings, oil mill, fort or citadel, church, reservoir, and cemetery. Examples of all of these types survive in great perfection.

The *farm buildings* consist of one or several constructions of no particular character, connected with large walled enclosures.

The *oil mill* comprises presses and vats. The press is a large stone hewn out in the form of a circular tub, with a conical projection in the middle, upon which was adapted the pivot of the cylinder which crushed the olives.

The *forts* are square or rectangular enclosures of different dimensions, with very thick walls of masonry, for which the materials are frequently taken from earlier works. When they are of some size they often contain magazines, a mill, and a church.

The *churches* are generally small. Their sculpture resembles in character that of the Romanesque architecture of southern France.

The *reservoirs* are sometimes vaulted over and sometimes open, of every size and shape, but all constructed in *opus incertum*, with semi-cylindrical buttresses within or without, and coated within with cement containing pounded brick.

The *cemeteries* include mausoleums and ordinary tombs. The mausoleums are generally built in *opus incertum*, but sometimes of hewn masonry. They are nearly always square in plan, and of two stories. The lower story is the sepulchral chamber, and the upper forms an open niche for the statue of the deceased. The mausoleums are more or less decorated, the ornament being either formed in stucco or carved in stone. They seldom bear inscriptions. Some are more elaborate; as that of Henchir-*ez-Zaâtli*, which is in the form of a small temple, the cella preceded by a portico and a flight of steps.

The tombs are of various types. In some the stone is replaced by a mosaic covering the grave; in others the monument consists of a half cylinder resting upon a foundation of two or three steps in *opus incertum*.

—*Bulletin Monumental*, 1884, p. 131.

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Among the most notable of the sites in Tunisia examined by the scientists of the French Academy, are the following:—

*Carthage*. The recent investigations of MM. Reinach and Babelon and others, will be treated under a separate head.

*Thignica*, between Tunis and Kef. This was a strongly fortified town, and its site contains abundant remains. Among them are the ruins of

several temples. One of these had a handsome Corinthian portico, now prostrate, and richly sculptured ornament. The inscription No. 1399 of the Corpus, telling of the construction under Marcus Aurelius of a temple to Mercury, has been referred to this temple; but it is in fact built into the wall of a tower of the Byzantine fortress, and it is not therefore possible to tell with which temple it has to do. There are also at Thignica two triumphal arches, one of imposing dimensions, a basilica, a theatre (diameter of hemicycle, 42 m.), cisterns, and many inscriptions. Other ruins exist at *Maatria* and *Gotnia*, in the same district.

*Kissera*, in northern central Tunisia, is the ancient *Civitas Chusirensium*.

At *Henchir Ain Zouza* ruins abound, and the disposition of the old town is clearly distinguishable.

At *Henchir Boudja* there is an imposing fortress, with walls some 15 m. high, and flanked by towers.

At *Henchir el Khina* the architectural tomb of Gaius Marius Romanus is a conspicuous object.

Over the *Oued Djilf* torrent was a great Roman bridge. Six arches survive; four are gone. The material and construction are excellent. Thickness of the piers, 3 m.; height of the highest pier remaining, 10 m.; span of arches, 5.50 m.; width of roadway, 6.50 m.

At *Cherichira*, upon the outskirts of the mountains which hem in the plain of Kairouan, there is a very massive aqueduct.

The *Rbaâ Siliana* region is studded with dolmens and with countless vestiges of the Roman occupation. There is a citadel on every height, and in the valleys below, cisterns, public buildings of hewn stone, fragments of walls, cemeteries, and mausoleums.

At *Zlam* are extensive ruins—a temple, many columns, and a number of little square altars bearing upon each face a figure in relief.

*Lamta* is the ancient *Leptis Parva*, near Thapsus, on the east coast. In this neighborhood there are abundant early Christian remains—among them series of tombs covered with mosaics in lieu of gravestones.

In southern central Tunisia, *Sbétla* is the old *Suffetula*. There are here two triumphal arches. A notable group is formed by three temples in juxtaposition, their posterior fronts connected by arches. All are tetrastyle and pseudoperipteral. The middle one is the largest; it is of composite order, its two companions of Corinthian. The sculpture is well executed. The material is marble blocks, laid without mortar. The interior disposition is still plain. We have also among the very considerable ruins of *Sbétla*, an aqueduct, remains of a theatre or amphitheatre, and walls of all descriptions.

There are many Roman oil mills in the district, now arid, between *Sbétla* and *Kafsa* (Capsa), south of *Sbétla* towards the Chott region

and Lake Tritonis. This district was supplied with water, of old, by aqueducts and cisterns. Remains of mausoleums, tombs, scanty vestiges of churches, and small forts, are everywhere.

Northwest of Sbétla is *Haïdra*, the Roman Colonia Flavia Augusta Emerita Ammaedara. The site is made conspicuous by a great triumphal arch, and a walled citadel or fort of more than 300 x 100 m. Haïdra is one of the chief ruins of Tunisia. Lavish use of marble was made in its buildings. The greater mausoleum is well known. There is another one near the triumphal arch, of which the frieze is sculptured with winged figures bearing garlands. Interesting ruins of primitive churches, tombs of curious and novel form, and sarcophagi, are plenty. The site is a very promising one for excavation.

In western Tunisia, within the confines of Numidia, the ruins of *Mactar* (*Colonia Aelia Aurelia Mactaris*) stand upon a plateau at the foot of the Galaat es Souq, one of the highest peaks of the Hammadas chain. There are two triumphal arches, one of them raised in honor of Trajan, the other curious from its architectural design. There is a mausoleum consisting of a square edicule terminating in a pyramidion, of which the apex is 15 m. above the ground. Below is the burial chamber, with a richly-decorated doorway surmounted by sculptured ornament and a bas-relief; above is a niche for statuary, now gone. Another mausoleum is that of the Julii, it is similar to the one described above, but more ruinous. Its door is surmounted by a relief, and that by an inscription. Other important ruins at Mactar are those of a very large building—perhaps a bath establishment once.

Towards the west from Mactar stretches a fertile plain, full of ruins. Especially noteworthy is a mausoleum composed of three rectangular truncated pyramids in a row, their bases interpenetrating upon a common foundation to the height of 2 m. The masonry is excellent. The courses are laid so as to form steps, as it were.

*Djama* occupies a sort of spur in a depression of the Hammadas chain, three leagues west of Kasr el Hadid, upon the site of an ancient town—possibly the renowned Numidian Zama. There are here striking remains of an aqueduct.

On the northern coast of Tunis, opposite an island  $1\frac{1}{2}$  kilometre east of the cape of the same name, stands *Tabarca*. Remains survive of the Roman port, which was protected by two jetties extending from the mainland to the island. This was the port whence the famous Numidian marble was shipped to Rome. The quarries have been reopened, and the marble is now shipped hence anew by a French company. There are ruins of towers and city walls, and a Roman cemetery. The so-called Quesquès is an imposing ruin, resembling the Thermae of Julian at Paris.

There are fountains, one with a great marble piscine, and mosaics. Unhappily, in the absence as yet of an effective law to protect antiquities in the province, the ruins are being drawn upon largely for the construction of the modern town.

The number of Roman triumphal arches in Tunisia is surprising. Many of them are of good design and workmanship, and richly ornamented; and some remain very perfect. Among them may be mentioned those of:—

Thignica.

Avitla—a very fine one in honor of Hadrian.

Uzappa—two, one of them ornate.

Zanfour (*Colonia Julia Assuras*).

Hammam Soukera—a massive monument.

Mactar.

Sbéitla—two, one dating from the reign of Antoninus Pius.

Kasrin—of debased construction.

Haïdra.

*Bulletin des Antiquités Africaines*, 1884; *Revue Archéologique*, 1884; *Bulletin Monumental*, 1884; *Comptes Rendus des Séances de l'Académie des Inscriptions et Belles-Lettres*, 1884.

**CARTHAGE.**—From time to time during the last half century, desultory archaeological investigations have been prosecuted at Carthage, but with insufficient resources, and, until the late French occupation of Tunis, with insufficient material at hand to cope with a site of so great importance and extent. Recently the excavations of Raoul Rochette, Sir Grenville Temple, Falbe, Beulé, and others, have been taken up anew by the Rev. Father Delattre, of the mission connected with the Chapel of St. Louis, and by M. de Sainte Marie, of the French diplomatic service. The Père Delattre has recovered great numbers of small objects, such as Roman and Punic inscriptions, and remarkable mosaics. Among the mosaics is one of St. Perpetua, represented as she appeared in her dream—as a nude athlete standing beside an altar, holding a laurel branch in her hand, and crushing a serpent beneath her feet. St. Perpetua suffered martyrdom at Carthage in 203, A. D. The harbors of old Carthage remain, half choked, with remnants of quays in masonry; and near them appear in wild confusion ruined walls and vaults and great piles of hewn stone stretching away toward the citadel-hill Byrsa, now crowned by the chapel of the sainted King of France.

In the spring of 1834, Messrs. Reinach and Babelon were sent by the Académie des Inscriptions to determine the depth beneath the present surface of the ancient Punic remains, covered as they are by Roman,

Christian, and Arab ruins, and by the débris of ages, in order to secure data for the guidance of a future exploring expedition, thoroughly equipped. These gentlemen sank trenches first between Byrsa and the harbors, reaching the virgin soil at from six to eight metres beneath the modern level. They found here abundant ashes and other signs of a great conflagration—perhaps that kindled by the Romans in 145, B. C.—the lines of four parallel streets running from the direction of the harbors in that of Byrsa, foundations of varied character, a female mask in terracotta, about 0.125 m. high, coarse in expression, resembling an archaic Greek type and showing traces of black and blue color, another terracotta bearing a painted Punic inscription, a small ivory relief representing apparently the goddess Tanit carrying the cosmic sphere as a symbol of her power, lamps, and other small antiquities in clay and in ivory.

In the western region of Carthage, a large Roman marble column and a draped statue larger than life, probably of an emperor, were found. Here there is no vestige of ashes.

In other quarters of the fallen city, great numbers of Punic inscribed slabs were discovered, most of them dedicated to Tanit and Baal-Ammon by numberless Bomilcars, Hamilcars, Hannibals, and Hannos. These slabs or steles are surmounted each by a small pediment rudely engraved with the circle and triangle symbol of the Carthaginian Trinity, with an open hand, a palm tree, a dolphin, a ram, or some other conventional sign.

The Carthaginian ruins seem to point to an architecture characterized by the search for utility and solidity rather than beauty. Though this accords with what we know of the ruling traits of this singular commercial people and of their Phœnician kinsmen, it will be well, before passing judgment, to await more complete investigations. Certain walls show rectangular stone blocks of great size set up at some distance from each other, the intervals being filled in with *opus incertum*. A very ancient tomb, some 8 m. below the modern surface, is magnificent in its simplicity from the great size of the stones used. Similar tombs are not uncommon among the neighboring hills.

The results of the mission of MM. Reinach and Babelon will be published and illustrated in the *Archives des Missions*. They have prepared the way for a thorough exploration of the site, which is promised by the French Government.—M. Salomon Reinach, in the *N. Y. Nation*, Jan. 1, 1885, p. 10. Cf.: *Revue Archéologique*, 1884, I., p. 350, II., pp. 240, 243; *Gazette Archéologique*, 1884, p. 188; *Bulletin des Antiquités Africaines*, 1884, pp. 218, 303.

## ALGERIA.

*Mechera Sfa*, in the Province of Oran. In the course of a recent geodetic expedition, Major Derrien, of the French Army, took occasion to make some excavations at *Mechera Sfa*, finding five new inscriptions, mostly early Christian. The Major explored also a tomb consisting of a sepulchral chamber built above ground of large, roughly hewn blocks. These tombs, which are abundant in the region, had before been assimilated to megalithic remains; but M. Derrien's investigations prove that they are of Roman origin. The bodies were placed in them lying on their backs, as is shown by a skeleton found in the tomb of *Mechera Sfa*. On the other hand, it is well known that the Lybico-Berber megalithic builders buried their dead in a sitting posture.—*Bulletin des Antiquités Africaines*, 1884, p. 288.

*Cherchell*, not far from Algiers. Beside the highway leading from Algiers to *Cherchell*, at about two kilometres from the latter place, a handsome mosaic has been found. The subject is Orpheus surrounded by a number of animals, which are charmed by the strains of his seven-stringed lyre. Orpheus is seated facing the spectator. He wears a purple Phrygian cap, a blue tunic with long and close-fitting sleeves, and a nether garment of the same color. His buskins are red, and a violet mantle is thrown over his knees. The ground is white, and upon it are scattered tufts of green grass. The mosaic had an elaborate border, now in great part destroyed. Beneath the mosaic is a subterranean chamber entered by a monumental stairway. From it have been taken marbles, inscriptions, and statues.—*Bulletin des Antiquités Africaines*, 1884, p. 305; *Gazette Archéologique*, I, 1884, p. 27.

## THE SAHARA.

Colonel Flatters, commissioned by the French Minister of Public Works to trace a line for a railway between Algeria and the territory between the Niger and Lake Tchad in the Soudan, made a preliminary expedition in the spring of 1880, and set out upon a second expedition in the autumn of the same year. He and his companions were killed by the natives on February 16, 1881. Captain Bernard, who accompanied Flatters upon his first expedition into the Sahara, has published some notes upon the tumuli and megalithic remains discovered in the country of the Touaregs. At the well of Tebalbalet, lat. 27° 20' N., long. 4° 38' E., are two circular tumuli, encompassed by two concentric mounds in the form of rings, all of great regularity. The two rings are respectively 30 and 21 m. in diameter from crest to crest. In lat. 26° 50' N. long. 5°

1' E., the expedition saw a dolmen composed of a slab resting upon three upright blocks, with four upright stones arranged near it upon a rectangular plan, as if to receive another slab. Near by there is a Touareg cemetery containing some remains as yet unexplained—perhaps the ruins of a very early Mussulman chapel. Near Lake Menghough, and in the Ighargharen valley, were found two double tombs of stone surrounded by a circular wall 9 m. in diameter, from which a segment is omitted towards the Orient. From the extremities of the arc extend to a distance of 65 m. straight walls diverging from each other, and terminated by rough stone pillars. The second tomb is similar to the first, but larger and of ruder construction, and the diverging walls are omitted. The Touaregs were unable to give the French explorers any information regarding these remains.—*Revue Archéologique*, October, 1884, p. 206.

#### VANDALISM.

Algeria is naturally one of the richest existing storehouses of remains of Roman antiquity. Since the French conquest, much as has been done by men of learning to catalogue and interpret these remains and to collect the smaller ones, the government has not taken efficacious measures to preserve its precious heritage from wanton destruction. Through the ignorance and rapacity of individuals and local authorities, and in some cases by military ordinance, roads have been paved with inscriptions, statues burned for lime, and countless architectural monuments destroyed. Tunisia is even richer in Roman remains than Algeria, and, now that the country is to be thrown open again to civilization, Tunisian antiquities are menaced by the same dangers. The menace has already become reality in some cases, as at Tabarca, where the new town is springing up at the cost of the ruins of the old. An unusually flagrant instance of vandalism, however, is the destruction last spring of a number of arches and piers of the magnificent Roman aqueduct which supplied Carthage with water, in order to use the materials as ballast for a new highway. This majestic aqueduct, with arches from 20 to 25 m. high, extends for miles through the beautiful plain of the Oued Miliana, and is one of the most splendid surviving monuments of Roman engineering. Both the local archæological societies and the Académie des Inscriptions have appealed to the government for a law assuring adequate protection to historic monuments, whether officially classed as such or not, and there can be no doubt that their efforts will be successful.—*Gazette Archéologique*, 1884, pp. 68, 242; *Bulletin des Antiq. Afr.*, 1884, pp. 311, 394.

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## EUROPE.

## GREECE.

## ATHENS.

Last summer the agglomeration of sheds and shanties forming the market of modern Athens was burned. This happy conflagration left the site of the ancient agora free for investigation. On August 30, the Greek government gave authority to the Archæological Society of Athens to excavate upon the site of the market and in the neighborhood, including the yard of the cavalry barracks. The results of this investigation will be awaited with interest.—*Revue Archéologique*, II, 1884, p. 185.

The recent excavations of the Archæological Society of Athens on the Akropolis were in the immediate neighborhood of the Propylaia. In the first place, the north-west corner of the Akropolis wall, so far as it belonged to Byzantine or Turkish times, was torn away, and so the Propylaia laid open to the north side also. Then the ugly rubble wall that partially covered the marble north wall of the Pinakothek even up to the entablature was torn down, leaving the whole marble wall visible. In tearing down this wall 10 inscriptions were found, several fragments of sculpture, and some building stones. Among the inscriptions was one on a cylindrical base like that of Athena Hygieia, reading as follows :

Ο ΔΗΜΟΣ ΤΩΝ ΑΘΗΝΑΙΩΝ  
ΤΟΝ ΔΗΜΟΝ ΤΩΝ ΑΚΡΟΠΟΛΙΤΩΝ  
ΕΥΝΟΙΑΣ ΕΝΕΚΑ  
..... ΥΔΟΣ ΕΠΟΙΗΣΕ

The great cistern, too, was torn away, which occupied the whole space between the east wall of the Pinakothek and the north wall of the main building. It evidently belonged to a very late time, for not only Roman inscriptions, but also fragments of sculpture were built into its walls. At the building of the Propylaia a great hall was projected here, but it was never built. Later an open cistern was put here, and still later this was provided with piers in the middle and vaulted over. Some later walls also on the south-west side of the Propylaia by the Temple of Nike were torn away, and then it was seen that the south wing of the Propylaia, or at least its west wall, extended to the south farther than it has up to this time been supposed, *i. e.*, to the Akropolis wall. Hence, the question concerning the form of the south wing, which it was supposed that Bohn's book had settled, is again thrown open. The results of the excavations so far make it highly probable that the south as well as the north wing of the Propylaia had a gable toward

the west, and not toward the central building—*Berl. Phil. Woch.*, Aug. 30 and Dec. 13.

*British School.*—The site allotted by the Hellenic Government to the Committee in charge of the British School of Archæology is situated on the Pentelicus road, about half-way between the beautiful Palace Gardens and the so-called Garden of Sokrates, near the orchards of the modern patriarchal monastery. The crag of Lykabetos, rising immediately behind, will protect the future school from the north wind, the occasional bitterness of which one must spend a winter in Athens to appreciate. In front rise the majestic slopes of purple Hymettos, and to the right is the panorama of the city, with the beetling Akropolis and the blue gulf beyond. The new tramway passes along the highway skirting the grounds, which are 120 m. long and 50 m. wide. It is expected that the Greek authorities will grant to the American School of Classical Studies a plot of ground adjoining that of the British School. The site is healthy and advantageous in many ways. It is less distant from the centre of the town than has been alleged, and is, moreover, rendered accessible by the tram, which connects in Constitution Square, in front of the Palace, with lines leading past the Akropolis in one direction, and the University and Museums in the other.

While speaking of Athens, we note that the railway from the capital to Laurion is nearly completed, and that from Athens to Patras is already open to Megara. Work is being pushed actively on this line from both ends, and through trains will soon be running.

#### CRETE.

*Cave of Zeus.*—A recent discovery on the plateau of Nidha, beneath one of the loftiest summits of Mount Ida, goes far to prove that a cave here is the one of the many caves of Ida which was considered by the ancients to be the nursery of Zeus. The discovery is due to a peasant's search for treasure. Among other rock-cuttings at the mouth of the cave is an altar. Excavation in the interior has revealed lamps, various fragments of pottery, thin leaves of gold, and skulls of sacrificial bulls and rams. Near the cave have been found twenty-four poor tombs of Roman period with fragments of pottery and bronze—the latter including handles of kraters and portions of tripods. In the neighborhood have been picked up, also, a little cow and a goat of bronze, a thick, short, flat-headed silver pin, partially gilded, and a number of circular leaves or thin plates of gold, pierced with four or two holes. Dr. Fabricius, connected with the German Institute at Athens, has examined the site carefully. He recognizes among the hewn stones beside the cave three bases of statues, two in

bronze and one in marble, and among the pieces of bronze found two belonging to the crest of a helmet from a statue.—*Aiōv* of Athens, September 29, 1884: *Nation*, 1884, p. 483.

## ELATEIA.

During the last spring and summer, the French School at Athens began excavations upon the site of the temple of Athena Kraniaia in Phokis, under the supervision of M. Paris, a member of the School. Inscriptions and numerous architectural fragments have been recovered.

## ELEUSIS.

The Archæological Society of Athens continued in 1884 its investigations at Eleusis, begun in 1882. At the date of the latest information, the whole of the village within the enclosure, which for so long a time perturbed the archæological mind, had been pulled down, with the exception of two or three houses and of the chapels of St. George and the Virgin. Ere long these, too, will disappear; and all that remains of the mysterious sanctuary will be disclosed to study. As has been remarked by M. V. Blavette, of the French School at Athens, a passage of Strabo (IX, I, 12) establishes a fact often overlooked—that the temple of Demeter and the *sekos*, the scene of the mysteries, were distinct buildings. The site of the temple has not yet been thoroughly explored—or, indeed, exactly determined. The plan of the *sekos*, on the other hand, is almost complete. In view of the presence, until now, of the village on the site, it is not surprising that this plan, as now known, differs essentially from that of the Society of Dilettanti, reproduced several times in later publications.

The *sekos* consisted of a single apartment, without interior division, and surrounded upon its interior perimeter, except opposite the doors, by eight tiers of seats like those of a theatre, capable of receiving several thousand persons. The roof of the building was supported by six rows of seven columns each, resting upon cylindrical bases of black Eleusinian marble. The shafts of the columns, like all the interior facing of the *sekos*, were of poros stone. The intercolumniations from east to west are very irregular; and no explanation of this anomaly, which was certainly intentional, has as yet been suggested. The interior decoration is still uncertain. Fragments of Doric capitals of white marble, apparently of proper dimensions for the poros shafts, have been found, and also blocks of poros carved with mouldings of good style. Some fragments of triglyphs, too, have been brought to light, brightly colored with blue; but these appear to have belonged to an older building. The interior facing

blocks still bear the tenons left for hoisting them into place, showing that the building, like the Propylæia at Athens, was never finished.

At about the middle of the *sekos* the bed-rock still rises 0.28 m. above the level of the floor, pointing to the existence of some central construction which has now disappeared.

The exactitude of Vitruvius' description of the portico of twelve columns, added to the *sekos* by the architect Philon under the supremacy of Demetrios of Phaleron (309 B. C.), denied by some more recent scholars, is now established. This portico rested upon a stereobate of three steps of black marble. The junction of this stereobate with the older foundations of the main building, is plainly distinguishable. The portico, like the interior of the *sekos*, was never finished; its columns are channelled merely at the base and below the neck of the capitals—themselves left rough.

Two doors gave access to the *sekos* from the portico of Philon, opposite the third intercolumniation from either angle of the front. There were also two doors in the southwest and northeast sides, corresponding to the second interior intercolumniation from the northwest wall.

In the remainder of the temenos the excavations now in progress have brought to light a number of interesting inscriptions, many minor foundations, and walls of all ages, from the rudest polygonal type to the most finished Hellenic and that of the decadence. Investigations have been pushed even beneath the pavement of the Periklean age, and have disclosed remains of older works—among them architectural revetments of painted terra-cotta, similar to those of Selinus and Olympia, and plain antefixæ of marble, still showing painted decoration. One piece of wall has been found built of unburned bricks, 4.50 m. thick, similar in character to the walls of the enclosure at Karnak. Such walls are exceedingly rare now in Greece; though, according to Pausanias, they were still plentiful in his time. Some figurines of terra-cotta, fragments of vases and sculptures in marble, and other unimportant remains of ancient art have been found.

The foundations of the little temple of Artemis Propylæia are laid bare sufficiently to show that the plan of the Dilettanti is incorrect, but not sufficiently to disclose with certainty the design of the building. Much that is new has been learned also about the Greater and Smaller Propylæia. It is probable that the portions of the temenos as yet unexplored, between the two Propylæia, and between the latter and the *sekos*, will disclose much that is novel and valuable.—*Bulletin de Correspondance Hellénique*, 1884, p. 254; *Revue Archéologique*, II, 1884, p. 185. Cf. *Ἐφημερίς Ἀρχαιολογική*, 1883, p. 195; and the *Πρακτικά* of the Archæological Society of Athens for 1882 and 1883, with plans, etc.

The excavations at the temple are being continued this winter, though the force employed is small. Before the east front of the temple, at a depth of eight metres below the floor of the temple, some old graves have been found, containing, however, no articles worth mentioning. Also in the interior of the temple, several metres below the floor, have been found old polygonal walls of limestone, and other walls of unburnt tiles, which belonged to an old building that was probably destroyed in the Persian war. These old walls correspond exactly with those that were found before in the north-east and south, outside of the temple. Among the single finds were some broken vases with excellent painting.—*Berl. Phil. Woch.*, Dec. 13.

## EPIDAUROS.

The recent discovery by the Greek Archæological Ephor, Mr. Kavvadias, of two of the famous steles mentioned by Pausanias (II., 27, 3), upon which were inscribed the names and diseases of the sufferers healed by Asklepios, is familiar to all. These inscriptions were found within the hospital, if it may be so called, for the suppliants,—a building 75 m. long and 9.75 m. wide, divided longitudinally by a row of Ionic columns, and lying immediately north of the Asklepieion (see *Ἐφημερὶς Ἀρχαιολογική*, 1883, p. 195). One of these inscriptions is published in full in the *Ep. Ἀρχ.*, 1883, p. 197, seq.; and extracts from it are given, with a commentary by M. Salomon Reinach, in the *Revue Archéologique*, II., 1884, p. 76. The inscriptions record, properly speaking, not cures, but miracles; for there is no question of medicines or of practical surgery, but only of visions and dreams, such as the religious of to-day have not wholly ceased to put faith in, and to place to the credit of some saint. The inscriptions date presumably from the IVth century, B. C., and were doubtless a device to heighten the prestige of the sanctuary as the sway of scepticism increased. The second stele has not yet been published, because it lacks some fragments which it is hoped may still be found. It is interesting to find chronicled in this second inscription the wonderful cure of a woman told in terms almost identical by Hippys of Rhegion (*Fragm. Hist. Græc.*, II., 15). As the inscription is at least a century later than the time of Hippys, the inference is plain that the historian's account and the stele inscriptions are based alike upon older records of the sanctuary. (For an account of the Greek excavations at Epidauros, see the *Ἱστορικά* of the Archæological Society of Athens for 1881, 1882, and 1883.)

The acuteness of M. Salomon Reinach has gleaned already from the two inscriptions recording the Asklepiian miracles, described above, new and important information concerning the cult of the god. Passages of

both records establish the fact that the sacred dog occupied a position parallel with that of the serpent. Several cures are mentioned which were effected by the god through the agency of the dogs, which came to lick with their tongues the seat of the disease. There can be no doubt that we have here the correct clew to the interpretation of the Klbm, or the Hebrew *kelabim*, dogs, of one of the Phœnician painted steles of Kitium. This word has heretofore been interpreted in a widely different sense; but we have now good authority for taking it literally to mean the sacred dogs of the sanctuary maintained as direct agents of the divinity. Belief in the healing virtue of the dog's tongue obtains at the present day in India, in Bohemia, among the French peasantry in some districts, and elsewhere.—*Revue Archéologique*, II., 1884, pp. 129, 217, 244. Cf. letter by Professor A. C. Merriam, in the *N. Y. Nation*, Jan., 1885, p. 34. Clermont-Ganneau, in the *Revue Critique*, Dec. 15, 1884, and especially M. Reinach's letter, *Nation*, Feb. 12, 1885.

The new excavations at Epidauros have resulted in the finding, near the Stadium, of the foundation and some architectural pieces of a Doric temple, which some say is the Temple of Artemis mentioned by Pausanias; also some important pieces of sculpture: 1. A Victory which evidently, from marks on the head, between the wings, and on the base, belonged to a pediment. The motive is related to that of the Victory of Paionios. The magnificent head is broken off, but fits exactly to the body. It has suffered somewhat from corrosion. The statue wants the right hand, left arm, and one wing. 2. Another Victory, somewhat larger than the former, about a metre in height, in two large pieces. The head, severed from the body, is badly damaged, but there can be no doubt about its belonging to the body. This statue, like the other one, belongs to the best period. It has suffered considerably from moisture, having been found only a metre below the surface. The other was two metres below. 3. The torso of a youth, fifty-five centimeters high, wanting head, hands, and legs from the knees downward. 4. Another torso like the preceding, wanting hands. The head to it was found, a great part of its face, however, gone. Height, with head, seventy-five centimeters. Both torsos are excellent works of art, of wonderful delicacy and tenderness of treatment. Some parts of the heads, as also the hands, were inserted and fastened with iron nails, the rusting of which split the surrounding marble. There were found four fragments thus broken off. 5. A well-preserved statue of Asklepios of the Roman time, seventy centimeters high, the only statue of the god yet found in Epidauros.—*Berlin Philologische Wochenschrift*, August 30.

There were found during the first two weeks of November in the eastern part of the Asklepieion in Epidauros the following: 1. A head of

Asklepios, which is remarkable for its beauty, execution and size. 2. Four small heads which evidently belonged to reliefs. Two of them match exactly the three-headed Hecate, found earlier. 3. A relief in which there are two forms, Asklepios and Athena. A bearded man clad with the short mantle of Asklepios, who has one hand on his staff, reaches to Athena, standing before him, a wreath, while she holds toward him a cone-shaped object, apparently a fig. Athena has the Aegis, and has her spear set before her feet. The relief belongs to the best time of Greek art. It is, however, unfortunately broken into four pieces. It is seventy-eight centimeters high and fifty-seven broad.—*Nea Hemera*, Nov. 15; *Berl. Phil. Woch.*, Nov. 29.

In the building excavated near the Asklepieion have been found: 1. The colossal head of a bearded man, as it seems, of the Alexandrian epoch, of very beautiful work, but broken into four pieces, looking as if the works of art in the sacred place had been destroyed by human hands, perhaps by Christians. 2. A marble slab on which are two very large human faces of highly artistic execution. Over them is a Latin distich, the dedication of a Gallus to Asklepios, who healed him of a disease of the eyes. 3. A little statue of Asklepios with the head. 4. The head of a colossal statue of Asklepios, of beautiful polished work. 5. A bronze statue with a completely preserved, very legible dedicatory inscription of the time before Eukleides. 6. A column with another inscription of the same kind and time. These are the first inscriptions of the VIth century, b. c. found at Epidauros.—*Berl. Phil. Woch.*, Dec. 6.

#### THE ISTHMIAN SANCTUARY.

A little over a year ago, M. Paul Monceaux made an exploration of the site of the famous Isthmian Sanctuary and conducted some excavations there. The sacred enclosure was a small akropolis in the form of an irregular pentagon, about 290 m. in its greatest diameter. Leake's hasty plan, since copied by Curtius and others, is far from correct. Its wall coincided for more than 200 m. with the great military wall which barred the Isthmus. The sanctuary owes its complete ruin in great part to the fact that it served as a fortress in Byzantine, Mediæval and Turkish times; hence its walls were often thrown down, and rebuilt upon the ancient foundations, and its surface was modified again and again. The wall was flanked by a number of towers, of which the surviving bases are square. The Romans placed a monumental gate or arch of triumph, of which the lower portions survive to a height of 5 m., at the north-eastern extremity of the enclosure. It was about 16 m. wide, and comprised three archways—the middle one 4 m. broad, and each of the two

smaller ones 2 m. The architectural details of this gate, and its construction, so far as these have been traced, bear much resemblance to the Porte St. André at Autun, which is referred to the time of Augustus. A Roman way, paved with marble, led through the middle arch into the interior of the enclosure. It appears that it was by this way that Pausanias entered. M. Monceaux has found the position of two other gates, one on the west, toward the Greek and Roman theatres, the other on the south, toward the stadium. These accord in plan, better than that described above, with the necessities of fortification. Earth and débris have accumulated upon the site of the sanctuary to the depth of from 3 to 6 m. The explorer secured several inscriptions and sculptured marbles, and abundant architectural fragments from the archaic Doric temple of Poseidon and the Ionic temple of Palaimon. The results of his study of these temples have not yet been published.—*Gazette Archéologique*, 1884, p. 273. Map and plans.

#### OLYMPIA.

The excavations carried on in the course of the past year by the Greek Archæological Society, under the direction of Mr. Demetriades, have recovered, among other antiquities, various fragments of the pediment sculptures of the temple of Zeus, and a portion of the drapery missing from the lower part of the chiton of the Nike of Paionios.

#### PEIRÆIUS.

Upon the western side of the Karaïskakes Square, the foundations of a large building of the Hellenistic epoch have been laid bare. Various inscriptions found upon the site seem to show that it was the seat of the cult of a thiasos or company of Dionysiasts.

#### SUNION.

The late excavations by the German school in Athens at the Temple of Sunion resulted in the finding of a number of new slabs of the sculptured frieze of the temple. They are very much broken and disfigured, yet it is hoped that it will be possible to make out the whole frieze. The measurements taken of the temple make it certain that it had 13 columns on a side, and not 12. It was found, too, that the marble temple was built on the foundation of an earlier one of poros. The new marble steps were laid on the old poros ones, so that the new temple became higher and broader than the old one. For the enlargement of the foundation thus made necessary drums of columns were employed, and pieces of the architrave, &c., of the old temple. Pieces of almost all the members of the old temple were found: its foundations were also measured. It, too, has 6 columns



in front and 13 on the sides, the diameter of the columns and their distances apart being a little smaller than in the later temple. Here we have another example of the practice of the Greeks in the latter half of the fifth century, B. C., of building over old temples of poros with marble.—*Berl. Phil. Woch.*, Sept. 27, 1884.

## ITALY.

**ALLUMIERE DISTRICT.**—A. Klitsche de La Grange gives an account in the *Bullet. dell' Inst.* of his excavation of 16 prehistoric graves in the Allumiere district. The first, at a depth of 0.80 m. below the surface, was composed of rough pieces of calcareous stone in the form of a rectangular chest, about 0.30 m. wide by 0.40 m. long. It contained a doubly conical mortuary vase made of blackish clay and ornamented with two lines of tooth-shaped incisions. A rude cup—not incised—served as a cover. The vase was filled with bone ashes, on which lay a bronze knife almost destroyed by oxydation. Eight other graves of similar kind, *tombe a cassetone*, were examined. In these the excavator found a bronze fibula, a terra-cotta whorl, and a vase, the upper part of which, as also the cover, were incised with triangular and scale-like ornament. Four of these graves were found in line and near each other, from which it may be supposed that a trench was first dug, in which as occasion offered the sepulchral chests were placed. Three graves of different character were examined, *tombe a pozzo*. These consisted of a well-like cavity sunk for 0.85 m. into the trachite rock and covered with large blocks of calcareous stone. In one was found a very small mortuary vase, and in another a large vase with conical cover. Four more graves consisted of large tufa urns of spherical form—*tombe nell' urna tufacea*. Here were found a small vase in the shape of a kotylos, and a bronze fibula. These graves appear to have been for the more wealthy, and the *tombe a cassetone* for the poor.—*Bullettino dell' Istituto*, 1884, May and October.

**AREZZO.**—In the neighborhood of Arezzo have been found a number of fragments of terra-cotta vases and vase moulds. The subjects represented upon these fragments, in delicate relief and of admirable execution, include Nereids, the Muses, and a dance of skeletons—a subject of Oriental origin. The signatures of the freedmen-potters which have been found, are Greek names; and there is reason to think that these vases with figures in delicate relief, are reproductions of the style and designs of Hellenic silver vessels. The artistic potters of Arezzo flourished from the time of Sulla to that of Cæsar. These new fragments are referred to the latter period. They have been bought for the museum of Florence.—*Revue Archéologique*, I., 1884, p. 252.

**ASCOLI-PICENO.**—In a vase found near Ascoli were discovered 87 coins of Roman, Neapolitan and Tarentine origin; thus adding to the evidence that commercial relations existed at an early date between Picenum and ancient Campania and Tarentum. In the Pinacoteca of the adjacent town of Teramo have recently been gathered from this region marbles representing Kybele, Hygieia, Hadrian and Faustina, and parts of a terra-cotta frieze representing comic scenes from the theatre.

**BOLOGNA.**—In the neighborhood of Bologna, covering the dolium in an ancient tomb, has been found a slab of sandstone carved in bas-relief representing a charioteer in his chariot with an attendant holding the horse. Helbig considers it of local workmanship and of an earlier type than any of the figured steles found in the neighborhood of Bologna. He promises in the coming number of the *Annali dell'Inst.* to compare the civilization of the Etruscans of the Po region with that of the Etruscans of the coast.

**BRINDISI.**—An interesting mosaic has been discovered at Brindisi. It is in fairly good preservation, and is 5.20 x 3.20 m. The subject is the Cretan Labyrinth. The paths are represented as running in straight lines. In the middle is a space 0.38 m. square—the theatre of the fight between Theseus and the Minotaur. The latter has fallen to his knees, and the hero is about to finish him with a blow from a curved club. Around the Labyrinth are ranged magpies on perches—an allusion, perhaps, to the automatic birds contrived by Dædalus.—*Revue Archéologique*, II., 1884, p. 107.

**CASTELEONE.**—The soil of Casteleone di Suasa, in the province of Ancona, appears to abound in Roman antiquities, many of which have been gathered by D. Emanuele Ruspoli. Amongst the most interesting objects are the fragments of a large bronze equestrian statue with highly ornamented trappings, resembling in style and workmanship recent bronzes found in Pompeii and Herculaneum.

**CORNETO-TARQUINII.**—Excavations have been carried on during the year by municipal authority in the necropolis of Corneto-Tarquinius. In the January number of the *Bull. dell'Inst.*, Sig. Cav. Dasti describes the objects found in one of the principal tombs. Within the dolium was discovered a bronze vase; within the cover of this vase, small objects of bronze and a knife-blade of iron. The vase itself contained terra-cotta cups, plates of bronze, and a gilded necklace. In the June number of the same periodical, Helbig describes a tomb with frescoes of the earliest Tarquinian type. Leopards are here represented and lions, some attacking each other and others standing quietly by an altar. The lions are painted

in a reddish-grey color, their manes relieved with green. A second grave contained an Attic amphora with black figures representing on one side the struggle of Herakles against the Amazons, on the other the departure of two warriors. In another grave was found an interesting tripod at the feet of which stood figures of horsemen with crested helmets rudely represented. Of the other objects found we note only an Attic amphora used to contain the ashes of the dead. The painting, representing the struggle of Herakles and Telamon against the Amazons, exhibits the influence of the Corinthian style upon the Attic potters. Violet-red color, as well as white and brownish-black, is freely used.

**ETRURIA.**—In Perugia portions of an old road, laid with large, irregular pieces of stone, have been found beneath the Via Vecchia. It is apparently of Etruscan origin. This is important, as Helbig notes, in showing that the Arch of Augustus, placed upon a level 5 feet below the present street, once exhibited more satisfactory proportions.

In examining the graves at Vulci, Helbig concludes that the peculiar type of coffer-grave, *tomba a cassone*, found here, is derived from an earlier trench-grave, *tomba a fossa*.

**POMPEII.**—A letter from M. Edmond Le Blant to the Académie des Inscriptions announces the discovery in Pompeii of a statuette of a crouching Venus, somewhat injured but not beyond recovery; also the figure of a Pompeian, which has been preserved by one of Fiorelli's ingenious plaster casts, and three large copper trumpets with the single curve. There have also been discovered two frescoes representing banquet scenes; one of Leda holding a swan under her left arm; and a room richly adorned with frescoes, one of which is Narkissos admiring himself in a fountain.

**PONTINE MARSHES.**—In the *Bullet. dell' Inst.* for April, 1884, A. Elter discusses at length an interesting sepulchral inscription found at San Donato near Fogliano. It expresses in hexameters a wife's sorrow for Alfenius Ceionius Julianus Kamenius, a pagan priest who had been consul of the province of Numidia and deputy consul of Africa, d. 385 A. D. He represents accordingly one of the last priestly defenders of the ancient faith.

**ROME.**—*Bust of Anakreon.*—The Museum of the Capitol has recently been enriched by a bust of Anakreon found in Cæsar's gardens. It is of Pentelic marble, representing an aged, full bearded man with short curly hair bound by a ribbon. The head is slightly inclined toward the left shoulder. A loose mantle covers both shoulders. The bust bears the inscription,

ΑΝΑΚΡΕΩΝ  
ΑΥΡΙΚΟΣ

A fuller description is given, on p. 70, from the *Bullettino della commissione Arch. Com. di Roma*.

*Atrium of Vesta*.—The *Bulletin Monumental*, 1884, No. 3, describes the excavations of the Forum at Rome, with an illustration in heliogravure of the Atrium of Vesta. In the background is seen the Colosseum and the Arch of Titus; in the foreground is the Atrium, on one side of which appears a row of pedestals with the fragments of 18 statues of Vestal Virgins. At the end of the court is the Tablinum or dining-hall, with a single window in the rear. To our right are the ruined walls of the apartments on the side towards the Palatine. Beyond these walls is the stairway, apparently referred to by Ovid (*Fast.* VI, 395), leading up to the *Via Nova*, the exact location of which is now beyond dispute. The type portrayed in the statues is described as "grave, severe, meditative and of noble bearing, answering to the character of these priestesses whose piety and other virtues are extolled in the inscriptions." On the pedestals are found the names: Flavia Publicia, Terentia Flavola, Coelia Claudiana, Praetextata Crassi Filia, and Numisia Maximilla, all described as *Virgines Vestales Maximae*.

Lanciani assigns the rebuilding of the Atrium to the reign of Severus in a vigorous argument in answer to Professor Jordan, who considers it of the time of Hadrian.—*Bullet. dell' Inst.*, 1884, No. VII.

*Rostra of the Forum*—In removing the road which ran across the Forum, the site of the ancient Rostra has been discovered. In a paper of Mr. Middleton read before the Society of Antiquaries it is described as "a platform nearly rectangular 79 feet by 44 feet, composed of tufa, the walls being concrete faced with brick. . . . The front of the platform was covered externally with green marble on which the ships' beaks were fixed in two tiers, nineteen in one and twenty in the other. In front was a balustrade with a gap in the centre where the orator stood. Behind was the Graecostasis on which foreign ambassadors stood to hear the speeches. . . . In 44 B. C., Julius Cæsar built a new Rostra on the north-east side of the former and transferred the ancient beaks thither; and subsequently Augustus built another, which he adorned with beaks taken at Actium."

#### FRANCE.

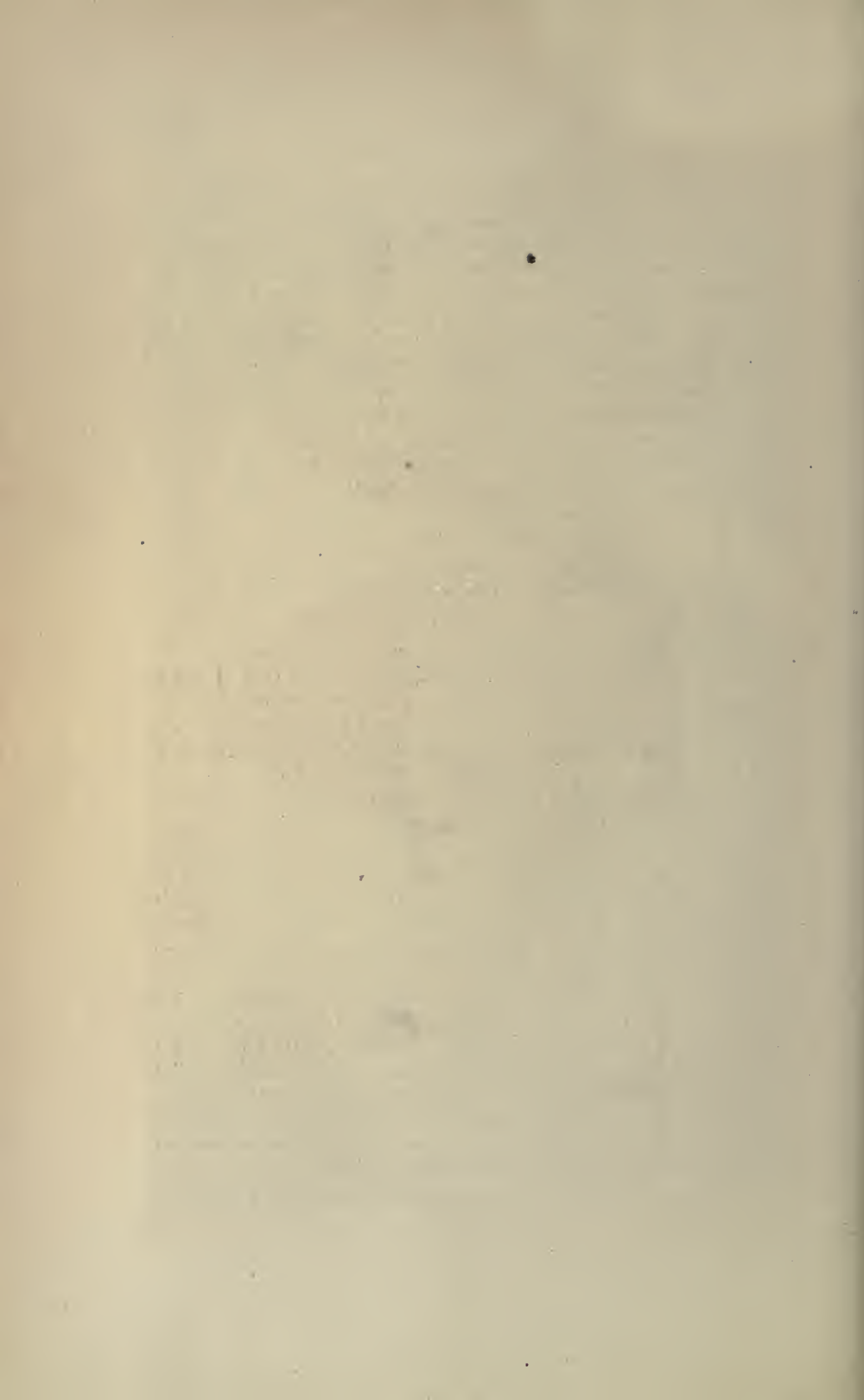
PARIS.—*Venus of Melos*.—During the work in progress at the Louvre for the purpose of extending cellars under certain portions of the sculpture galleries, and notably beneath the room devoted to the priceless Venus, this and other marbles have been placed temporarily in new quarters. The Venus now stands in the rotunda preceding the gallery of Roman Emperors. Occasion has been taken to free the famous statue from the

plaster additions and changes made by Bernard Lange, comprising all that was added of one foot, the huge rolls of drapery which concealed, behind, the junction of the two chief fragments, and the joinings, not always happy, of broken folds of the garment. The familiar square plinth upon which the figure rested, has been replaced by a circular one upon which its position is a little different; and this plinth is so cut as to show a considerable piece of drapery falling behind the feet, which was concealed before. It is expected that the new plinth will admit of placing the goddess in a better light when she is returned to her own abiding place. The capital alteration, however, which the statue has undergone, is the final removal of the two blocks of wood placed in 1821 between the two largest fragments, which unite at the hips. Why these pieces of wood should have been introduced is inconceivable, as the two surfaces fit exactly. They gave the figure a slight movement contrary to the intention of the sculptor, if not to nature, and their removal will be hailed with satisfaction. While the Venus was lying in fragments, opportunity was taken to make casts of each piece separately.—*Gazette Archéologique*, 1884, p. 248.

ROUEN.—Some noise has been made about the recent destruction of the *jubé* or rood-screen of the Cathedral of Rouen. This *jubé* was erected in place of the splendid mediæval rood-screen thrown down in 1772. It was a costly structure in the incongruous taste of the last century, of which the chief elements consisted of a double portico of Ionic columns supporting an entablature, which was in turn surmounted by a balustrade of brass and marble, and a sculptured crucifix by Clodion. Various precious marbles, spoils, it is said, of Leptis Magna, were introduced in the monument. Beneath the portico stood on one side an altar of the Vow, with reliefs by Lecomte, and on the other, one of Saint Cecilia, with sculptures by Clodion. It is unnecessary to add that this *jubé* was wholly out of keeping with the majestic lines of the XIIIth century church. Its suppression cannot but improve the effect of the interior. The altars with their sculptures will be set up again in the two transept chapels.—*Courrier de l'Art*. 1884, p. 626.

Although there may be room for some difference of opinion about the abolition of the rood-screen of Rouen, there can be none about the opportunity of repairing the barbarous mutilation of the choir of the Cathedral of Chartres by the Vandals of the XVIIIth century. This blot upon that splendid monument is sufficient to excuse "restoration" in the eyes of even the most jealous. We hope that this will soon be undertaken, rather than the modernization of some of the few remaining ancient buildings of France which have been spared until now.

THOMAS W. LUDLOW.

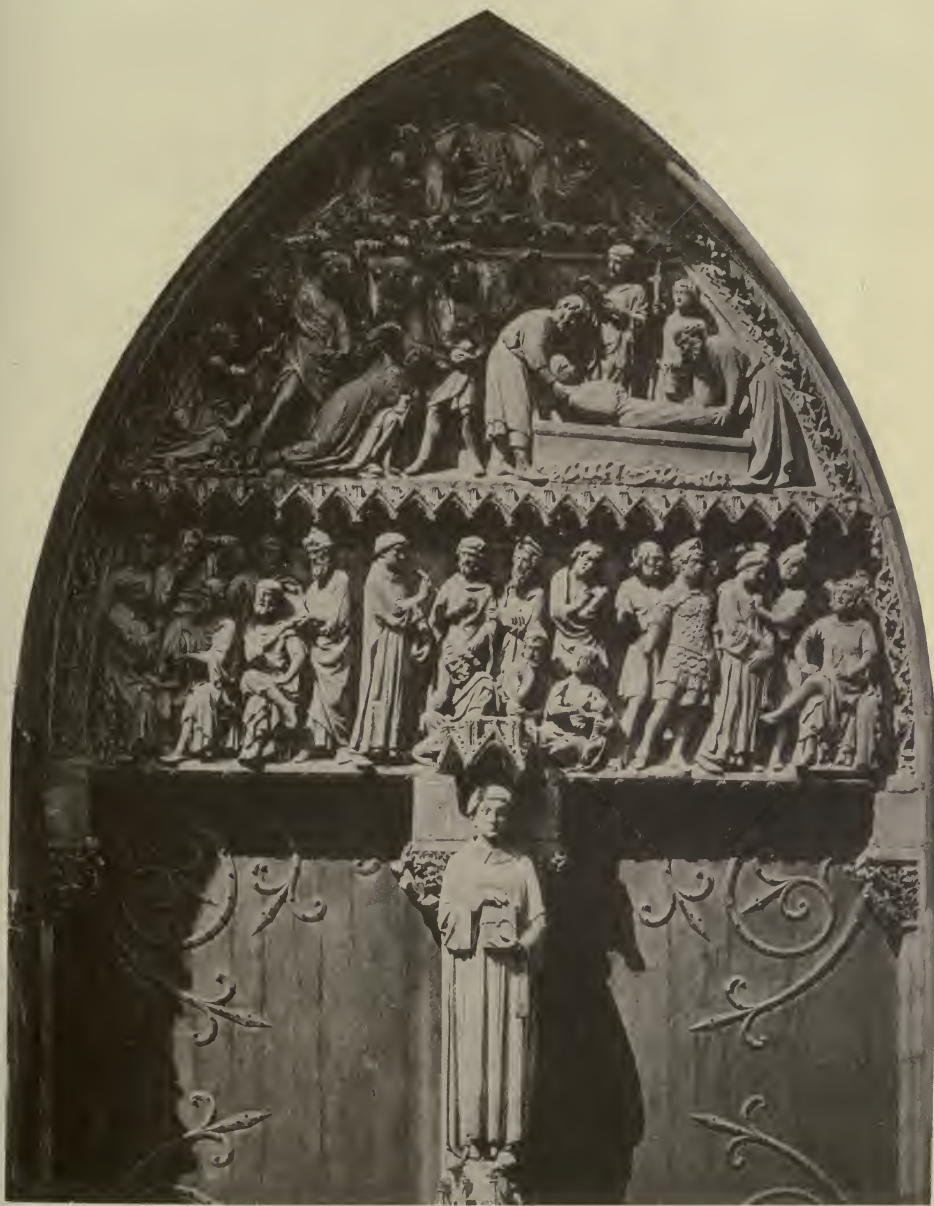




VASES FROM ALEXANDRIA.







SIDE PORTAL OF NOTRE DAME. PARIS.

By Jean de Chelles, 1257.





STATUES FROM THE N. PORCH OF CHARTRES CATHEDRAL,

1230-1240.



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## THE ABORIGINAL RELICS CALLED "SINKERS" OR "PLUMMETS."

[Plate IV.]

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The accompanying illustrations<sup>1</sup> convey an excellent idea of the relics generally described under the name of "sinkers" or "plummets." There are few archæological collections in this country in which this class of objects is not well represented. The frequency with which they are found, their numbers, and their wide dispersal have secured for them, from archæologists, no inconsiderable degree of attention.

While on the coast of California, the writer obtained from the Indians a direct and circumstantial account of their use. Before referring to this evidence, however, it will be well to notice briefly the explanations they have hitherto generally received at the hands of archæologists. It needs but a glance at the literature of the subject to show that the problem of their uses has been by no means a simple one, since even the names bestowed upon them vary widely according to the diverse uses ascribed by different writers. They have been called sinkers, plummets, spinning-weights, sling-shots, ornaments, and bolas. As was to be expected from this variety of names and implied uses, the objects vary in shape and in details of

<sup>1</sup>I am indebted to Prof. S. F. Baird, of the Smithsonian Institution, for the use of these cuts, which appear in Rau's "Prehistoric Fishing."

workmanship, as they do also in size and in the material of which they are composed. With all this variation of shape, size, and material, there is discernible, at least in a great number of these objects, a substantial agreement, sufficient to suggest a possible identity of origin and use.

The "sinkers" may be described in general as of an elongated, pear shape; they are sometimes more or less conical, with one or both ends truncated. Usually, though not always, they are symmetrical; some of them indeed are marvels of symmetric finish and fine polish. Occasionally they are made of a common kind of stone, as quartzite, but it is noticeable that a large number are made of stones not only hard to work and susceptible of receiving and retaining a fine polish, but of actual rarity in the localities where found, which latter fact would give them an intrinsic value, in aboriginal eyes, over and above that derived from their actual use. Specimens have been found made even of native copper and of iron ore. While most of them show no ornamentation aside from their symmetry and polish, some, especially from the Mississippi Valley, have one end fashioned into a human or an animal head.

In a considerable proportion of these specimens a groove is pecked around the extremity of the tapering end. Others, of globular shape, terminate in a blunt point which may, or may not, be constricted at one end into a slight knob; still others have a hole drilled near the tapering end. It has usually been assumed, and perhaps correctly, that these latter features are intended to facilitate suspension to a line, and this assumed purpose has influenced many archæologists to consider them as weights to fishing-lines. In the case of many, perhaps all, of those which are perforated, there is but little doubt that this was actually their function. At all events the National Museum has specimens, both of stone and bone, derived from the Esquimaux of Alaska, which are actually attached to fishing-lines, thus proving their use beyond all doubt. By far the greater number which have come under my observation from California and the Mississippi Valley are not thus perforated, but are either grooved or plain. In speculating on their probable uses, archæologists have not failed to notice that, while frequently these grooves are of sufficient depth to admit of a line being tied to the objects, in a considerable number the groove is too shallow to admit of their being so fastened, even when fine cord or silk is used; so that, even if it be assumed

that the deeply grooved specimens are weights to fishing-lines, there are still left a considerable number of specimens, the use of which cannot be thus explained. In the case of these latter, and in such as are neither grooved nor constricted into a knob, it has been supposed, by those who incline to view them as sinkers, that the line was passed around the tapering ends and along the sides of the object, and that they were thus slung to the line. Such is the explanation given by Dr. Rau,<sup>2</sup> who has succeeded in fastening them by the method described. Still it may be doubted if any practicable method can be devised which would render their suspension to a line, and their use in fishing, even reasonably safe. In the much used asphaltum employed as a cement, the southern-coast Californians had a ready method of fastening objects securely, and two specimens are mentioned by Putnam in vol. V, *Archæology*, Wheeler's Reports (p. 196) which retain not only the asphaltum attached to both ends, but also bits of twine embedded in the asphaltum; other specimens show impressions of cord in the asphaltum. Dr. Rau mentions similar specimens from California in the National Museum, one of which he figures in the work above cited (Fig. 4 of Plate IV.). This evidence furnishes satisfactory proof that the specimens in question were attached to cords, although, of course, it does not necessarily follow that the cords were fishing-lines.

As has been remarked by writers, the degree of finish many of these articles have received, and the beauty and rarity of many of the stones militate against the idea of their general employment as sinkers, in which capacity they would be peculiarly liable to loss, however they might be fastened. Commenting on this objection to their use as sinkers, Dr. Rau pertinently remarks that, by at least one people, the Esquimaux, stone and ivory sinkers are used which require no inconsiderable amount of skill and care in their manufacture. In this connection, however, it should not be forgotten that the Esquimaux have a peculiar fondness for carving and for decorative art. No doubt their taste and skill in this direction are due, in large measure, to the long period of confinement indoors they yearly endure, which permits, and indeed compels, the exercise of their ingenuity as a means to while away the time. As a result, nearly all the implements used by them, household and other, of however trivial

<sup>2</sup> *Prehistoric Fishing in Europe and North America*, 1884, p. 169.

value, receive a degree of ornamentation which other tribes are not at all capable of, or which only appears on their most durable and prized possessions. As noted above, too, the Esquimaux sinkers are perforated, usually at both ends, and so may be safely secured to the lines. Had the stones in question been generally designed for sinkers, it seems probable that they too would have been perforated, or at least sufficiently deeply grooved or knobbed to absolutely insure them from loss so long as the line did not break, especially as such security was attainable by the expenditure of very little more labor. In fact, there is one region where the chief and perhaps the sole use of a rude class of pendant-like objects seems to have been as sinkers, and an inspection of a number of specimens shows the grooves to be amply deep for secure attachment. This region is Florida. The specimens in question were obtained near Cape Sable, Florida, by Mr. Willcox, who has kindly submitted them for inspection. They were dug from shell-heaps near certain well-known fishing grounds. They are made of shell and limestone. It can be readily understood why the Florida Indians were compelled to the use of manufactured sinkers by the well-known general absence of beach pebbles and other stones on the peninsula. These Florida sinkers do not appear to correspond very closely to the objects under consideration. Some of them, it is true, approximate to the pear shape, but they are rudely finished, easily made, and probably had no great value in the eyes of their owners. Still, it must not be overlooked that, if employed as sinkers, as they probably were, their attachment to lines was effected by means of a groove instead of a perforation.

The fact that these objects are often found in considerable numbers far inland, away from regular fishing places, is also against the general application of the sinker theory. On the other hand, in the fact that about Salem they are most common along shore, Professor Putnam finds confirmation of this theory of their use. Possibly the well-known fact of the periodical congregation of tribes at the seashore, and the greater population, transient and otherwise, at the fishing grounds may, to some extent, account for the greater number of these relics, as indeed of most other classes of remains, at these points.

About Santa Barbara also they are more abundant than inland; but here the fact suggests a quite different explanation, viz.: that on the coast were the great stone manufactories where were turned out



stone implements of all sorts, not only for the use of the coast Indians but for barter with inland tribes. Their abundance about Santa Barbara, therefore, cannot be taken as decisive proof of their use as sinkers to fishing-lines. So good an authority as Dr. Rau, in his latest valuable contribution to archæology—"Prehistoric Fishing"—while accepting the use of this class of stones as sinkers, frankly remarks that this "view does not exclude the possibility that some of them may have been differently used."

The use of these stones as plummetts has not been generally accepted. Against this theory is the lack of a satisfactory method of suspension in many of them which so strongly militates against their employment as sinkers. An even stronger objection to the plummet theory is the statement made by Rau, that they are found in regions where there are no "monuments" and earthworks to require their use as plummetts, as has been assumed to be the case in parts of the Mississippi Valley.

As to their employment as "sling-shots," a very large proportion are entirely too small and light to render this theory tenable for a moment.

Another possible use ascribed to these objects by Lubbock, Foster, and others is as the "bolas," a weapon supposed to be peculiar to the Patagonians. It is not probable that any tribes in the United States used this weapon; certainly its use was not general. Among some of the Esquimaux tribes a bolas is in use for killing geese. Even for this purpose many of the "sinkers" would be too small and light. Nor do the stones used by the Esquimaux for the bird bolas at all resemble the objects discussed in this paper.

The hypothesis of their use as "spinning-weights" seems to rest mainly upon their peculiar shape, though, with reference to their employment in this way, Professor Putnam remarks that "this supposition is rendered very probable by the fact that stone weights have been used in spinning, and from the statement (made to me, in conversation, by Dr. Palmer, of Washington, I think) that similar stones are still in use among the Indians of the Northwest." But as spinning-weights they would require a means of attachment which, as has been said, many of them lack entirely.

It will be noticed that the several uses ascribed to these stones are largely theoretical, and are based mainly on their supposed adaptability to the purposes assigned. In their consideration by

archæologists the guiding idea has been one of utility—that they were designed as implements for use in the economic or destructive arts. But, independent of the practical necessities of life, barbaric peoples are very greatly influenced by superstitions, and in the ceremonial observance of them require implements as well as forms. With reference to the possible use of these relics in this connection I find that Mr. Henderson, in his article in the *American Naturalist* for November, 1872, p. 648, while finally accepting the plummet theory, gives as one of six possible uses the following: “they might have been used as a sacred implement in the performance of some religious ceremony. This, like the preceding suspicion (*i. e.*, in playing some game), is only a possibility, there being no evidence whatever from which we are warranted in drawing such an inference.” Though admitted to be but a guess, it is remarkable how accurate the guess turns out to be; for in this paragraph we have exactly the use of these plummet-like stones as explained by the Santa Barbara Indians. The moment the stones were shown to these Indians, and without leading questions from me, I was told that they were “medicine or sorcery stones” used by the medicine-men in making rain, in curing the sick, and in various ceremonies. The sorcerer arranged twenty of the stones, the proper number, in a circle, pushed them violently together, sprinkled water over the whole, when smoke issued from them. Evidently the Californian Indian sorcerers were not without pretensions in the way of legerdemain.

At San Buenaventura substantially the same account was received. Here it was said that twelve was the number required by the medicine-men, exclusive of a centre stone of a different character. The centre stone shown to me, called Tu-caút, is a flattish, round, beach-worn pebble of quartzite, unworked and stained black with iron. It was, as I was told, of peculiar power in rain making, and as evidence of the power inherent in it the Indian held it for a few moments tightly grasped in his hand, when moisture was visible on it—condensed by contact of the moist hand with its cool surface. The moisture was pointed to as visible evidence of its “rain-making power.”

The use of the medicine-stones among the San Buenaventura Indians was as follows: The twelve sorcery stones (*mâ'-nuc-nu*) were arranged in a circle close together. In the centre was placed the Tu-caút: *chia* (the generic name for seed meal), together with down from the breast of the white goose, was then spread over the stones.

Red ochre (mâ-nö'-smö) was then sprinkled over the whole. A dance was held around the pile, while three old men sang, keeping time with rattles. This or similar ceremonies was observed for curing the sick, bringing rain, putting out fires in the mountains, calling fish up the streams, when war was to be made, etc., etc.

Several other stones of various shapes were shown to me, some in their natural condition, as a piece of iron pyrites, another resembling a natural concretion; those of a third class were fashioned with care and were about four inches long, somewhat tapering in shape and encircled with several rings. To all these mysterious properties were assigned, and it is probable that many other kinds were formerly in use. As nearly as could be gathered, the pear-shaped "sinker" variety was considered the most efficient in sorcery.

Why the sorcery stones were given their peculiar shape it is not easy to understand, and the solution of this problem must be left to the final consideration of those more ingenious in such speculation than the writer. Perhaps some will discern in the peculiar form, and in the ring near the end, confirmation of a supposed phallic origin.

While for reasons above stated it seems permissible to doubt the general applicability of the sinker theory, it is by no means impossible that the original function of these stones may have been as sinkers. In the case of tribes which depended for their livelihood mainly upon fishing, it is not difficult to imagine that an important implement in constant use might gradually be clothed with mysterious powers, and that success in fishing might be attributed to its direct influence. Under the idea that it brought good luck, its owner might employ it, more or less exclusively, as an amulet. Its shape and peculiarities might then be copied by the medicine-men and used in sorcery, especially in giving good luck to the fishermen and in influencing the movements of fish in the rivers, after which these stones would gradually pass into the hands of neighboring tribes either through barter or by imitation. Their later possessors might know nothing of their origin; for them it would be enough to know that they were a protection from disease or that they would bring them luck in hunting, fishing, etc. In connection with the above speculative origin of the use of this class of objects as amulets and medicine-stones, Mr. Murdock relates a very interesting case in point among the Esquimaux of Point Barrow. He noticed that one of the Esquimaux, in all his hunting or fishing excursions on the ice,

wore, suspended about his neck, a large stone shaped like a sinker and weighing two pounds or more. When at home this sinker was always hung up in the hut. The Esquimaux told him that this was a "lucky stone," and so highly did he prize it that he could not be induced to part with it for any consideration. To its owner it had no other use than as an amulet. The real sinkers in use among these Esquimaux are generally made of ivory, and they are all much smaller and less weighty than this amulet. As among these Esquimaux many objects formerly owned by their deceased ancestors are employed as amulets, Mr. Murdock suggests, as the possible origin for this particular one, that it was originally a true sinker, and, having been handed down to its present owner, it became invested with a new value and a new use. Assuming that the use of these stones as amulets is a secondary one, it would eventually follow that the groove, having no longer a special function, would either disappear entirely, as it appears to have done in many specimens, or be only slightly indicated, as is the case in many others. In other cases still the stone would retain its archaic form, and these, perhaps, would be considered the most potent of all in sorcery practices. Whether or not the above hypothesis, concerning the shape of the medicine-stones, be sound or not, it is certain that, if we have any right to assume that similar stones, found elsewhere, have had a similar use, the significance of their peculiar shape is a legitimate subject for speculation.

On calling the attention of an Indian to the ring pecked near the extremity of one of the "medicine-stones," he stated that he did not know its purpose, but that the stones so encircled were considered to be more potent than the others. In reply to my question, why such a stone could not be used as a sinker to a fishing-line, a Santa Barbara Indian replied that he never saw one used in this way, and added, of his own accord, "why should we make stones like that when the beach supplies sinkers in abundance; our sinkers were beach stones, and when one was lost we picked up another."

A similar statement, as to their non-use as sinkers, was made by a San Buenaventura Indian, who told me that he did not know the use of the groove, but that on one occasion he saw a medicine-man suspend one of the stones from the handle of an ordinary open-work basket, then fill it with water, and yet not a drop escaped. In this suggestion we have a possible explanation of a secondary use of the

groove. Those with sufficiently deep grooves may have been suspended from poles or otherwise in some of their ceremonies, or possibly even worn about the person, not exactly as ornaments, as suggested by Mr. Henderson, but as amulets for protection in battle or from disease, for success in hunting, etc.

In view of the foregoing evidence it is perhaps safe to conclude that, for the Santa Barbara Indians at least, the so-called "plummet" and "sinker" were in reality "medicine-stones," and it may be doubted if among them, in later times at least, they had any other use.

The employment of stones to heal the sick, and in sorcery practices generally, involves no new idea. Probably there is no part of the world where they are not or have not been so employed. Even among civilized communities, especially in the far East, in Scotland, and even in our own Southern States, medicine-stones have acquired great repute in the cure of disease. Many of these stones, derived their supposed virtues from their curious shape or color, or from their rarity. Every archæologist recalls the superstition of the "elf shots"—arrowheads supposed to have been shot by fairies at cattle, and hence employed in various bovine diseases. Among the North American Indians may be found many interesting beliefs and superstitions regarding stones and their employment for various purposes partaking of a religious or superstitious character. Stone fetiches and amulets are certainly very common among them. But while this is true the question may be asked, Does the employment by the Santa Barbara Indians of the class of stones described above prove that they had a similar use elsewhere, as in the Mississippi Valley and on the East Coast? It would of course be unsafe to assert anything of the sort. Nevertheless, it being definitely ascertained that an implement is used for a certain purpose by a certain tribe, the fact may be taken as an excellent guide in working out the problem of the use of the same or similar implements elsewhere. Such information affords a sound working hypothesis. If it be not probable, that a given article may possess a similar origin and use elsewhere than where observed, it is always possible. In the present case it must remain for archæologists to determine how far the foregoing explanation of the use of these stones by the Santa Barbara Indians is applicable elsewhere. The general and often minute resemblances of these objects wherever found, and the fact that superstitions precisely similar in nature to those existing among

the Santa Barbara Indians exist among all Indians, would tend to give a certain weight to the wide application of their employment as sorcery stones. Their employment in sorcery accords with their various peculiarities better, perhaps, than any other of their supposed uses. Objects so important would be sure to receive, as a rule, great care in their manufacture and finish. The qualities of beauty and rarity, which many of these stones possess, would also tend to their selection for this purpose; the latter attribute, from the mystery sure to be ascribed to their origin by the imaginative Indian, would greatly enhance their supposed potency.

In referring to the relics, as above, it was necessary to speak of them as though they belonged to a definite class with well circumscribed boundaries. This is hardly the case, although it is true that the class is moderately well defined, and few archæologists are likely to be in doubt as to what the so-called "sinkers" or medicine-stones are really like. Nevertheless, as in so many other classes of archæological objects, the boundaries limiting these relics cannot be defined with precision. The weight of the medicine-stones of the Santa Barbara Indians is a matter of ounces not pounds, and Professor Putnam is undoubtedly correct in considering that the larger objects, more or less closely resembling the "plummets" in shape, are really pestles. We have here, what is very common in archæology, a class of objects distinct enough in their typical form, passing by insensible stages into a second equally distinct class. The transition forms are the ones that puzzle the archæologist, as they do the naturalist, to name and to class. In the present instance it is perhaps impossible to tell where the "medicine-stones" end and the class of smaller pestles begins. Yet, omitting the doubtful specimens, there remain a large number of either class concerning the identity of which there can be no doubt.

In a foot-note to Mr. Henderson's paper above cited, Professor Putnam says, in reference to the variation of these objects in size and shape, "For my own part I have, for some time, considered them as representing, to a greater or less extent, according to size, material, shape, and finish, 1st, Pestles; 2nd, Sinkers; 3rd, Spinning-weights; 4th, Ornaments." His third and fourth classes, with perhaps the smaller, lighter, and better finished of the second, would probably come into the class treated of by me in this paper as medicine-stones.

W. H. HENSHAW.

## THE LOST MOSAICS OF RAVENNA.

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Important works have been devoted during the last few years to the mosaics of Ravenna,<sup>1</sup> and it is not my intention to dwell, here at least, on a subject which may appear to have been exhausted. My object in the present essay is to restore, with the help of evidence given in early writers, a series of monuments long since destroyed, and which our immediate predecessors have not sufficiently regarded. This additional information makes it possible to follow with more precision than heretofore the progress of art in this really unique city, which holds the same position for the Christian art of the fifth and sixth centuries that Pompei does for the pagan art of the first century.

**CATHEDRAL OF S. URSUS.**—St. Ursus built and decorated the church which bears his name (379–396). He covered its walls with precious stones, its vault with mosaics representing various figures: “Ipse eam suis temporibus fundavit et Deo juvante usque ad effectum perduxit. Lapidibus pretiosissimis parietibus (sic) circumdedit, super totius templi testudinem tessellis variis diversas figuras composuit.”<sup>2</sup>

At the beginning of the twelfth century a new tribune and a new mosaic are spoken of; an inscription fixes the date of these works, 1112.

Hoc opus est factum post partum Virginis actum  
Anno milleno centeno post duodeno.

Still it is not known with certainty whether this mosaic was an entirely new one or only a restoration. Rossi has adopted the

<sup>1</sup>Rahn, *Ravenna. Eine Kunstgeschichtliche Studie*. Leipzig, 1869. (Extract from the *Jahrbücher für Kunstwissenschaft*.)

J. P. Richter. *Die Mosaiken von Ravenna*. Vienna, 1878. Cf. my review in the *Revue Critique*, 1878, t. II., pp. 310–318.

<sup>2</sup>Agnelli *Liber Pontificalis*: apud Muratori, *Scriptores*, t. II., 1, p. 51; and Pertz, *Monumenta Germaniae Historica*, saec. VI.–IX., pp. 265–391. Agnellus was the biographer of the Archbishops of Ravenna, and wrote about the year 839. Cf. Berté, *Sull'antico duomo di Ravenna*. Ravenna, 1880, p. 12, sqq.

second of these opinions, which has, however, few advocates. Two hundred years later the nave also was repaired, and even entirely made over if we are to believe the historian: <sup>3</sup> "Circa Annos Domini MCCCXIV de mense Augusti tempore Domini Raynaldi Archiepiscopi constructa est de novo tota navis Ecclesiae Ursianae."<sup>4</sup> The mosaics of the apse remained until the middle of the last century, when the ancient basilica was demolished and replaced by a rococo edifice (1734-1745).<sup>5</sup> Fortunately we have of them several good descriptions and even some plates.<sup>6</sup> More than this, several fragments of this interesting work escaped the vandals who committed so much havoc in the name of good taste. They are now in the chapel of the Archbishop's palace, where with singular carelessness Mess. Crowe and Cavalcaselle have confounded them with the mosaics of the sixth century which cover the vault of this chapel.<sup>7</sup> These fragments consist of two medallions with saints, and a figure of the Virgin represented standing with her arms extended in the same attitude as the *orante* of the catacombs.

**STA. AGATA MAGGIORE.**—Girolamo Rossi relates, that the basilica of Saint Agatha was finished under Archbishop Exuperantius, the immediate successor of St. Ursus, whose death he places in 418.<sup>8</sup> His opinion was adopted by Fabri,<sup>9</sup> and by Ciampini.<sup>10</sup>

We know to-day that the successor of St. Ursus was St. Peter the Spaniard (396-425). A monogram, which Zirardini, the author of *Antichi Edifici profani di Ravenna*, reads "Petrus Episcopus," completes the proof that under this prelate, and not under Exuperantius

<sup>3</sup> "Tametsi quae graeca aliquot locis apposita sunt signa, neque in usu tum versabantur apud nos, suadere haud difficile possunt, restituisse Hierimiam potius veterem pieturam, quam omnino novam instituisse: cum verisimile etiam sit tot saeculorum cursu insigni ornatu eam nequaquam testudinem destitutam." (Rubeus, *Historiarum Ravennatum, libri decem*. Venice, ed. of 1589, p. 318).

<sup>4</sup> Muratori, *Scriptores*, t. II., 1, p. 210.

<sup>5</sup> *Hist. Rav.* p. 318. Fabri, *Le sagre memorie di Ravenna antica*. Venice, 1664, pp. 2-3.

<sup>6</sup> Buonamici, *Metropolitana di Ravenna*. Bologna, 1748-1752. Beltrami, *Il foretiere istrutto delle cose notabili della città di Ravenna*, 1791, p. 9. Spreti, *Compendio storico dell'Arte di comporre i mosaici*. Ravenna, 1804, p. 81.

<sup>7</sup> *Geschichte der Italienischen Malerei*, t. I., p. 27.

<sup>8</sup> *Histor. Raven.*, p. 90.

<sup>9</sup> *Le sagre memorie di Ravenna antica*. Venice, 1664, p. 62.

<sup>10</sup> *Vetera Monumenta*, t. I., p. 184. Ciampini makes use of a singular expression: "in fronte habet absidem seu tribunam."



(425-432), the consecration of the basilica took place.<sup>11</sup> In the apse of this church was formerly seen a mosaic which is now known to us only from the engraving in Ciampini, "for it fell down on the 11th of April, 1688, in consequence of an earthquake."<sup>12</sup> We possess no early indication of the period to which this mosaic belongs, and its content does not throw any light upon this question. The whole composition consists of Christ between two Archangels. The Saviour is seated on a throne of rather heavy construction, which is covered with precious stones. In his left hand he holds a volume; his right is slightly raised, as if in the act of expounding. His cruciform nimbus is adorned with precious stones. On either side of him stands an Archangel holding a "baculus." They also have the nimbus, but it is plain. From the ground spring up large flowers, among which lilies are to be recognized.

Ciampini uses the following arguments to sustain his theory, that the mosaic is contemporary with the building of the Church: the cruciform nimbus, the gemmed throne, the "baculus" of the archangels, and, finally, the presence, on the garments, of those curious letters for which no explanation has ever been given. It is hardly necessary to remark that all these distinguishing traits are met with in works of a much later date, for example, in the mosaic of Sta. Prassede at Rome, and that they consequently prove nothing at all. Furthermore, at the beginning of the fifth century, that is, at the time when the chefs d'œuvre of the mausoleum of Galla Placidia, of the Baptistery of the Orthodox, and of other sanctuaries were not yet in existence, the presence of attributes of so precise a character as the cruciform and gemmed nimbus, the throne also gemmed, the "baculus" of the archangels, might certainly surprise us. These attributes rather create a presumption against the antiquity of the work, which is in reality not at all distinguished from those of the seventh, eighth, and ninth century, or even from those of the middle-ages.<sup>13</sup> It may be added that the flowers are exactly the same as those at St. Apollinare Nuovo and other later churches.

<sup>11</sup> Beltrami, *Il forestiere istruito, etc.*, p. 47.

<sup>12</sup> Beltrami, p. 48.

<sup>13</sup> In Ciampini's engraving the mosaic is in the form of a pointed arch, but we will not lay any stress upon this peculiarity, as it probably proceeded from a license of Ciampini's engraver.

The disappearance of the original monument and the complete absence of early texts make it our duty not to be hasty in assigning a date to the mosaic of Saint Agatha. The early historians of Ravenna,—Rossi, Fabri, and others,—did not come to any decision on this delicate point: let us imitate their reserve. If the mosaic bore the date attributed to it by Ciampini, it would have been the most ancient existing mosaic in their city, and they would not have failed to study it carefully. Their silence is unfavorable to these pretensions to a great antiquity.

**BASILICA OF S. LORENZO, AT CAESAREA.**—Lauricius, the chamberlain of Honorius (395–423), caused to be built at Caesarea the basilica of S. Lorenzo,<sup>14</sup> in one of whose chapels, dedicated to SS. Gervasius and Protasius, he prepared for himself a sumptuous mausoleum. According to an ancient inscription the consecration of the building took place in 435; and it existed until 1553, when it was demolished to make room for the fortifications projected by Pius IV.

This basilica was adorned with magnificent gold mosaics and incrustations of rare marbles.<sup>15</sup> One of these mosaics represented, according to Agnellus,<sup>16</sup> three children, who are probably the three youths in the fiery furnace, a subject frequently treated in the paintings of the catacombs and the sculptures of the sarcophagi, but no example of which had yet been met with in the wall-decorations of the basilicas.

**S. GIOVANNI EVANGELISTA.**—The Church of Saint John the Evangelist is one of the most important erections of the Empress Galla Placidia. It owes its origin to a vow made by this princess during a tempest in which she came near losing her life.

The author of the *Liber Pontificalis* of Ravenna tells us of the circumstances of this vow, at the same time that he describes the building raised to the Apostle St. John, the protector of the princess.

<sup>14</sup>St. Augustine, cited by Von Quast (p. 3), says that there existed a Basilica in this place before 412. It is impossible for us to decide whether Lauricius added another, or whether he simply restored the preëxisting edifice.

<sup>15</sup>“Sepultusque est in monasterio S. Gervasii et Protasii, juxta . . . ecclesiam (S. Laurentii) mirabiliter decoratam musiva aurea, et diversarum lapidum genera, singulaque metalla parietibus juncta.” (Agnelli *Liber Pontificalis*, in vita S. Johannis, ed. Bacchini, t. I., p. 264. Pertz, p. 299.)

<sup>16</sup>“Antequam in cubiculum arcae ingrediaris manu dextera aspexeris juxta quod effigies trium puerorum musivo depictae (musive depicta, Pertz) sunt.” (loc. cit.)

His narration is all the more interesting because almost nothing remains of the work which he had before his eyes. "Galla Placidia . . . aedificavit . . . ecclesiam S. Johannis Evangelistae. Cum esset angustiosa per discrimina maris gradiens, orta procella, carina quassante a fluctibus, putans mergi in profundum, Deo votum vovit de apostoli ecclesia. Liberata est a furia maris. Et infra tribunam ipsius Ecclesiae super capita Imperatorum et Augustarum legitur ita: *confirma hoc, Deus, quod operatus es in nobis a templo tuo Hierusalem tibi offerent Reges munera.* Et desuper alium versum invenies sic legentem; *Sancto ac beatissimo apostolo Johanni Evangelistae Galla Placidia Augusta cum filio suo Placido Valentiniano Augusto, et filia sua Justa Grata Honoria Augusta, liberationis periculum (sic) maris votum solventes.*"<sup>17</sup>

Historians place the building of this edifice in the year 425, when Valentinian was named Caesar. The time of the destruction of its mosaics is unknown. Girolamo Rossi, whose work appeared in 1572 (2d edition, 1589), seems still to have seen them, as he describes them minutely, though it is possible that he copied the description given of them in an early chronicle, published by Muratori.<sup>18</sup>

Of the manuscripts of this chronicle, that which is in the Library of Ravenna (No. 138, ord. b., letter o.) even contains a miniature which may well have been inspired by the mosaics of Placidia. We see there (fol. 11 vo.) two vessels, each containing three crowned figures and two nimbed saints, one rowing and the other managing the sails (or rather the same saint represented twice). This is evidently the tempest scene. The title of this manuscript, the orthography of which differs considerably from that of the manuscript of Modena published by Muratori, is "Incipit tractatus hedicationis et constructionis ecclie sci Johannis Evangeliste de Ravenna, facta per serene memorie Galam Placidiam Augustam, filiam Theodosii Augusti imperatoris."

Rossi's description is so confused that it is impossible to determine the situation given to the mosaic. So far as may be judged, there were on the arch of the tribune (or perhaps on the band of the concha) five emperors, whose names are inscribed by the side of each one, as follows: "D. Constantinus. D. Theodosius. D. Arcadius.

<sup>17</sup> Agnelli *Lib. Pont.*, in vita S. Johannis, c. VI. Pertz, p. 307. Apud Muratori, *Scriptores*, t. II., p. 68.

<sup>18</sup> *Scriptores*, t. I., 2, p. 567.

D. Honorius. Theodosius nep." On the left were "D. Valentinianus. D. Gratianus. D. Constantius. Gratianus nep. Joannes nep."<sup>19</sup>

The following inscription related to all these princes: "Galla Placidia pro se et iis omnibus votum solvit." This one also concerned the princes and princesses of whom we shall speak: "Confirma hoc Deus quod operatus es in nobis a templo sancto tuo, quod est in Hierusalem tibi offerent reges munera."<sup>20</sup>

The princes and princesses represented "circa subsellia" were, on the right, Theodosius and Eudocia; and, on the left, Arcadius and Eudoxia Aug.<sup>21</sup> If we were to admit that the portraits of the emperors adorned the opening of the hemispherical vault, it would be necessary to suppose that the latter portraits were placed in a horizontal position above the seats in the choir. In the centre of the vault was depicted God the Father, seated on a throne and surrounded by twelve sealed books; by his side was this inscription: "Sanctissimo ac beatissimo Apostolo Joanni Evangelistae Galla Placidia Augusta cum suo filio Placido Valentiniano Augusto, et filia sua Justa Grata Honoria Augusta liberationis maris votum solvit."<sup>22</sup>

Christ held in his hand a book on which this sentence was read: "Beati misericordes, quoniam miserebitur Deus . . ."<sup>23</sup> Another scene represented God delivering a volume to St. John the Evangelist, whose name was written below him "Sanctus Joannes Evangelista."<sup>24</sup> The Creator was doubtless figured by a hand appearing from the clouds. Then followed the sea with two tempest-tossed

<sup>19</sup> "Aderant quoque Constantii, Valentiniani, Gratiani, et ceterorum ejus familiae Augustorum imagines: iisque erat inscriptum: *Galla Placidia* . . . Erant autem hae imagines in arcu testudinis ad dexteram quinque, quibus sic erat adscriptum: *D. Constantinus* . . ."

<sup>20</sup> "Augustorum Augustarumque imaginibus sic erat inscriptum: *Confirma hoc Deus* . . ."

<sup>21</sup> "Circa subsellia vero ad dextram in extrema parte Dn. Theodosius et Dn. Eudocia, ad lævam Dn. Arcadius et Dn. Eudoxia Aug."

<sup>22</sup> "In testudinis templi medio, Dei imago erat pulcherrima, sedentis in solio toto templo admodum refulgens, duodecimque divinis libris, undique obsignatis, circumsepta; ab ea, quaecumque in partem templi quis respiceret, inspectabatur: cui sic erat inscriptum: *Sanctissimo* . . ." This representation of God is rather abnormal at the beginning of the fifth century: there is but little doubt that the writer wished to refer to Christ.

<sup>23</sup> "Ipse Christus Deus apertum in manu habebat librum, in quo sic scriptum erat: *Beati* . . ."

<sup>24</sup> "Videbatur autem in majestate Deus libellum Joanni Evangelistae porrigens cui erat subscriptum: *Sanctus* . . ."

vessels, in one of which was St. John succoring Galla Placidia, and finally the seven candlesticks and other symbols of the Apocalypse.<sup>25</sup>

**PORTRAIT OF THE ARCHBISHOP ST. PETER.**—Galla Placidia caused to be made a mosaic likeness of the Archbishop St. Peter, for whom she felt a very great veneration. This portrait was not a mere “*imago clypeata*,” but an official portrait in the real sense of the word, representing the person, not only with his attributes, but also in the performance of the most important acts of his ministry. It decorated the apse of the Church of St. John the Evangelist. Agnellus describes it as follows in his biography of St. Peter: “*Et infra ecclesiam B. Joannis Evangelistae jussit Galla Placidia pro illius sanctitate ejus effigiem tessellis exornari in pariete tribunali post tergum Pontificis supra sedem ubi Pontifex sedet. Quae effigies ita [est] facta, prolixam habens barbam, extensis manibus quasi missas canit, et hostia veluti super altare posita est, et ecce Angelus Domini in aspectu altaris illius orationes suscipiens est depictus.*”<sup>26</sup>

**S. ANDREA MAGGIORE.**—St. Peter Chrysologos (439-449) raised in honor of the apostle St. Andrew, near the “*Ursiana aedes*,” a church which the chronicler calls magnificent, although it was sustained by wooden columns, replaced a hundred and fifteen years later by columns of Levantine marble. The portrait of the saint was placed over the door. The following verses, given by Agnellus, will serve as a commentary on it:

“*Aut lux hic nata est aut capta hic libera regnat  
Lex est ante venit cœli decus unde modernum*”

“*Divo etiam Andreae Apostolo juxta Ursianam aedem haud procul  
ab Posterula, quam Vincilionis appellant, aedificavit egregium tem-  
plum, ligneis tamen columnis suffultum, supra valvas, ejus imago,*

<sup>25</sup> “*Hinc atque inde mare vitreum, in quo duæ naves turbulenta tempestate, et ventorum impetu agitatae; in altera divus Joannes Placidiae opem ferens, aderat, septemque candelabra, et nonnulla praeterea ex iis, quae in Apocalypsi describuntur, mysteria:*”

If the text of Rossi were taken literally, it would follow that the candlesticks and the symbols were contained in one of the vessels, but this explanation is inadmissible: these objects evidently occupied a separate position. The other symbols taken from the Apocalypse were, doubtless, the mystic lamb, the book sealed with the seven seals, etc.

<sup>26</sup> Agnelli *Lib. Pont.*, ed. Bacc., t. I., p. 232; Muratori, *Scrip.*, Cap. IV., p. 57; Pertz, p. 291.

emblematico, vermiculatoque opere conspiciebatur, his adjectis carminibus. . . *Aut lux. . .*"<sup>27</sup>

I am not acquainted with the period of the destruction of this mosaic. Rossi informs us that the inscription was "interrupta ob antiquitatem et concisa," and he uses, in speaking of the mosaic, the imperfect indicative, which tends to prove that it was no longer in existence at his time. Fabri, who wrote about a hundred years later, is more explicit; he says, "vedevasi già a mosaico l'effigie del santo fondatore."<sup>28</sup>

**CHAPEL OF S. ANDREA, (439-449).**—“(Petrus Chrysologus) fecit . . . monasterium S. Andreae Apostoli; suaque effigies super valvas ejusdem monasterii est inferius tessellis depicta.”

It is in these terms that Agnellus<sup>29</sup> mentions the execution of this mosaic portrait; but his testimony, apparently so clear, occasions grave difficulties. In the first place, he has forgotten to tell us whether the Archbishop Peter himself caused his portrait to be made, which question it would be premature to decide either one way or the other. In the second place, the modern editor, founding his opinion on the style of the verses inscribed in this chapel, thinks that it has to do, not with Peter the elder, but with Peter the younger.<sup>30</sup> It is evident that, in view of such uncertainty, it would be rash to assign one date more than the other to this portrait of the Chapel of St. Andrew.

**BASILICA PETRIANA.**—The Basilica Petriana, one of the marvels of Ravenna, was founded by an archbishop of the name of St. Peter. If we regard his title of “Antistes,” it must have been St. Peter the Spaniard, who was bishop from 396 to 425.<sup>31</sup> If, on the contrary, we try to determine his position by means of the mention which Agnellus makes of his successor, Neo, it was St. Peter Chrysologus (439-449).

<sup>27</sup> Rubeus, *Hist. Raven.*, pp. 105-106 from Agnellus. Cf. Mai, *Vet. Script.* t. v., p. 112, where interesting various readings of this inscription are given.

<sup>28</sup> *Le sagre memorie di Ravenna*, 1664, p. 80.

<sup>29</sup> Muratori, *Scriptores*, t. II., 1, p. 83. Pertz, p. 313.

<sup>30</sup> Agnelli *Liber Pontificalis*, ed. Bacchini, Modena, 1708, t. I., p. 329. Cf. Muratori, *Scriptores*, t. II., 1, p. 79.

<sup>31</sup> Neo chose this basilica for his place of burial; his image, executed in mosaic, was to be seen in the vault of the edifice: “Sepultus in D. Petri, quod extruxerat, in cujus testudine ipsius imago emblematicè picta videbatur, cui sic erat inscriptum: *Dominus Neon senescat nobis.*” Rubeus, *Hist. Raven.*, p. 110.

This prelate, whoever he may have been, had not time to finish the building, the decoration of which seems to be due to Neo (449–452). It was remarkable for a profusion of costly marbles and mosaics. Under John V., the thirty-first archbishop according to Muratori, the thirty-fifth according to Tarlazzi,<sup>32</sup> an earthquake utterly overthrew this basilica (607–613). Astolphus resolved to raise it from its ruins, but was not able completely to carry out this undertaking.

The following are the passages in the *Liber Pontificalis* of Agnellus, relating to the basilica Petriana. “(Petrus Antistes XVII) fundator Ecclesiae Petrianae muros per circuitum aedificans, sed nondum omnia complens. Nulla ecclesia in aedificio major fuit similis illa, neque in longitudine, nec in altitudine, et valde exornata fuit de pretiosis lapidibus et tessellis variis decorata, et valde locupletata in auro, et argento, et vasculis sacris quibus (sic) ipse fieri jussit.”<sup>33</sup> “(Neon XVIII) aedificator autem fuit superscriptae Ecclesiae Petrianae, cujus funditus aliquam partem Antecessor construxerat, unde necesse erat, successores antecessoris opus implere. Dehinc fuerant omnia postquam constructa aedificia et sartatecta templi innovata sunt, variis coloribus depingere fecit.”<sup>34</sup> “Johannes V., (XXXIX). Istius temporibus Ecclesia Petriana cecidit terraemotu post expleta solemnissima missarum die Dominico.”<sup>35</sup> “(Astolphus) ecclesiam Petrianae, quae funditus eversa est per terraemotum, sponte aedificare voluit, et pyramides per in gyrum crexit columnas statuit quae manent usque nunc, sed non consummavit.”<sup>36</sup>

PORTRAITS OF THEODORIC AT PAVIA AND AT RAVENNA (VI CENT.)—Agnellus has left a description of two mosaics of the greatest interest, which were, one at Pavia, and the other in the capital of the Exarchate. The one at Pavia contained an equestrian portrait of Theodoric, a kind of representation of which there is no other example in mosaic, unless it be admitted that the apse-painting of S. Giorgio in Velabro, at Rome, (St. George by the side of his horse), is a copy of the early mosaic of this church. This image was “in cameris tribunalis,” that

<sup>32</sup> Tarlazzi, *Memorie Sacre di Ravenna*, p. 103.

<sup>33</sup> In vita S. Petri, c. I.; apud Muratori, *Scriptores*, t. I., p. 56. Pertz, p. 239.

<sup>34</sup> In vita Neonis: *ibid.*, p. 58. Ed. Bacchini, t. I., p. 237. Pertz, p. 292.

<sup>35</sup> In vita Johannis: *ibid.*, p. 170. Pertz, p. 376.

<sup>36</sup> In vita Sergii: *ibid.*, p. 173. Pertz, p. 378.

is to say in all probability, as M. W. Schmidt has remarked,<sup>37</sup> in the place where justice was administered.<sup>38</sup> In fact, a document of the year 908, published by Muratori,<sup>39</sup> mentions precisely this tribunal of Pavia attributed to Theodoric: "dum in Dei nomine, civitate Pavia, in sacro Palatio, hubi domūs Berengarius preerat in laubiam majorem ubi sub Teudericō dicitur in judicio resederet Johannes . . ." In the second mosaic the great monarch, holding in one hand a lance and in the other a shield, was placed between two figures. One of these, that next to the shield, personified Rome, which owed to Theodoric its new splendor: it bore a helmet and was armed with a javelin. The second figure, Ravenna, advanced towards its victor, its right foot resting on the sea, and its left on dry land.<sup>40</sup>

**STA. MARIA MAGGIORE.**—Archbishop Ecclesius (521-534) erected this church, it is thought, shortly after his return from Constantinople. He is also the author of the mosaics which adorned its façade and tribune. In the vault of the latter was a figure of the Virgin, whose beauty Agnellus already praises.<sup>41</sup> Although this chronicler does not speak expressly of the nature of these ornaments, it is nevertheless certain that they were in mosaic. This results from the words of Girolamo Rossi, who was able to see them: "In ejus templi testudine D. Mariæ Virginis imaginem, tanta artificis

<sup>37</sup> *Jahrbücher für Kunstwissenschaft*, 1873, p. 3.

<sup>38</sup> In vita Petri Senioris, c. II., apud Muratori et Pertz.

<sup>39</sup> *Antiq. Ital. mediæ ævi*, t. II., p. 933.

<sup>40</sup> "Anno quinto Justini II. Imperatoris pestilentia bovum, et interitus ubique fuit; post vero depredata a Langobardis Tuscia, obsiderunt Ticinum, quæ civitas Pavia dicitur, ubi et Theodoricus Palatium struxit et ejus imaginem sedentem super equum in Tribunalis cameris tessellis ornata bene conspexi. Hic autem similis fuit in isto palatio, quod ipse aedificavit, in tribunale triclinii, quod vocatur ad mare supra portam, et in fronte Regiæ quæ dicitur ad Calchi istius civitatis, ubi prima porta palatii fuit in loco qui vocatur Sicrestum, ubi Ecclesia Salvatoris esse videtur. In pinnaulo ipsius loci fuit Theodorici effigies, mire tessellis ornata, dextera manu lanceam tenens, sinistra clypeum, lorica indutus. Contra clypeum Roma tessellis ornata astabat cum hasta et galea, unde vexo telum tenensque fuit: Ravenna tessellis figurata pedem dextrum super mare, sinistrum super terram ad Regem proferans. Misera undique invidia passa!" (Agnelli *Lib. Pont.* apud Muratori, t. II. Pertz, p. 337-38.)

<sup>41</sup> "Hic pontifex in suo proprietatis jure aedificavit ecclesiam Sanctæ et semper Virginis intemeratæ Mariæ, quam cernitis, mira magnitudine cameram Tribunalis et frontem ex auro ornatam, et in ipsa Tribunalis camerae effigies S. Dei genitricis cui similem nunquam potuit humanus oculus conspicerè," (*Lib. Pont.*,) Pertz, p. 318.



eruditione, opere vermiculato, pictam fuisse fertur, ut nihil pulchrius, et similius extaret. Ad ejus pedes haec carmina legebantur.

Virginis aula micat Christusque cepit ab astris  
 Nuncius e coelis angelus ante fuit  
 Mysterium verbi genitrix et virgo perennis  
 Auctorisque sui facta parens Domini  
 Vera magi claudi coeci mors vita fatentur  
 Culmina sacra Deo dedicat Ecclesius.

Anno MDL sede ob Pauli Tertii Pont. Max., obitum vacante, pulcherrimam eam, de qua supra diximus, imaginem D. Virginis Matris, et carmina una cum aurea pene testudine, ruina ingenti ac damno corruisse vidimus.<sup>42</sup>

The same church contained, also, the image of Ecclesius offering to the Virgin and her Son the building which he had erected: the prelate was depicted as about forty years of age. The portrait survived, by several years at least, the rest of the mosaic. Fabri is mistaken in speaking of it as destroyed at the same time, for it appears clearly from Girolamo Rossi's account that in 1589 it was only threatened with destruction, but had not yet fallen.<sup>43</sup>

It is thought that Archbishop Peter IV. (569-574) also caused works to be executed in this church. In fact the following inscription was read in the mosaic:

Salvo Dñ. Papa N. Petro  
 Laurentius V. R. Subdiaconus S. R. E.  
 Praepositus fabricae hujus votum solvit.<sup>44</sup>

**S. APOLLINARE NUOVO; PORTRAIT OF S. AGNELLUS.**—The chronicler, Agnellus, mentions, already in the ninth century, this portrait and that of Justinian; and the way in which he refers to them makes it appear certain that they were executed by order of the archbishop himself. It is in the biography of the latter that the reference is made, and by relating his portrait to that of Justinian the chronicler can only have had in mind to mark their common

<sup>42</sup> *Hist. Rav.*, p. 153; *ibid.*, p. 154.

<sup>43</sup> "Ejusdem imago templum D. Mariae Virgini, ac infanti Christo Deo offerentis, in D. Mariae Majoris cernitur, opere picta vermiculato, annos referens circiter quadraginta, sed ita corrupta ut nisi eorum, qui praesunt, liberalitas latius pateat, paucis abhinc annis penitus collapsura sit." *Hist. Rav.*, p. 154.

<sup>44</sup> Fabri, *Le sagre memorie*, p. 254.

origin.<sup>45</sup> These portraits were on the inner wall of the façade, above the door. Girolamo Rossi was able still to see them, but remarks that their preservation was defective.<sup>46</sup> In the time of Fabri (1664) the portrait of Agnellus had already disappeared.<sup>47</sup>

The image of Justinian, the only one remaining, was placed a few years ago, in the last chapel on the left of the church, in a very badly lighted place, whatever may be asserted to the contrary in the inscription on a marble slab, recording its removal in 1863. The great emperor is represented in a front view at half-length (perhaps originally the portrait gave the full figure). It is certain that the sceptre which he held has disappeared. The crown rests upon his brow; over his shoulders is thrown a violet mantle which leaves his right arm uncovered. A broad nimbus, encrusted with mother-of-pearl, indicates his rank, as also does the crown. The posture is very simple, and even has a certain stiffness. As to the head, with brown outlines, and rather small in proportion to the body, the details cannot be clearly made out on account of the bad light in which the mosaic is placed: it is, for example, impossible to tell whether or not Justinian had a beard. All that can be affirmed is, that he has a round chin and rather a full face, and that, as regards character and life, this portrait is far behind that of S. Vitale. Above the nimbus is traced in large letters the name of the emperor:

I V S T I N I A N ♥ .

According to Fabri the original inscription was D. N. JUSTINIANUS IMPERATOR.<sup>48</sup>

<sup>45</sup> "In ipsius fronte intrinsecus si aspexeritis Justiniani Augusti effigiem reperietis, et Agnelli Pontificis auratis decoratam tessellis." (*Lib. Pont.* in Vita S. Agnelli, ap. Muratori, *Script.* t. II., 1, p. 113; Pertz, p. 335).

<sup>46</sup> "Inter quas (imagines) etiam supra portam, egredientibus, laeva, imago Justiniani Caesaris videtur, dextra, Agnelli; quae ruinam ita minantur, ut arbitremur, paucos annos superfuturas." (*Hist. Rav.*, ed. 1589, p. 170).

<sup>47</sup> ". . . stà l'effigie dell' Imperator Giustiniano lavorata a mosaico, opera di molti secoli, e degnissima pero di esser veduta, sotto la quale leggesi il suo nome. D. N. Justinianus imperator. Stà l'Imperatore con uno scetno in mano, nella cui sommità è una croce nella forma medesima, che si vede nelle medaglie antiche; e fu fatta dipingervi dall' arcivescovo S. Agnello . . . e così anche a man sinistra stava quella del medesimo S. Agnello, che nel longo corso di tanti secoli è rovinata." (*Le sagre memorie*, p. 126).

<sup>48</sup> This portrait has been photographed by Ricci, of Ravenna, Cat. No. 153.

**BASILICA OF S. STEFANO.**—S. Maximianus (546–556) raised in honor of St. Stephen, near the “Posterula Ovilionis,” a church of great size, and decorated it in the most brilliant manner. He dedicated it on the 11th of December, 550.<sup>49</sup> His portrait in mosaic was placed in the “concha” of the apse (in cameris tribunæ); even the circumference of this part of the edifice was decorated with enamelled cubes.<sup>50</sup> At the summit of the arch was a metrical inscription, which tells us that the building of the edifice lasted only eleven months.

To the basilica itself the same prelate added two small chapels.<sup>51</sup> These also were decorated with new gilt cubes, mixed with others of different kinds and fixed in the lime.<sup>52</sup> In this passage of Agnellus we notice the very singular expression “novis tessellis auratis.” This would lead us to suppose that gilt cubes which had already been used were usually employed, as in the present case he honors with special mention the use of new cubes. But this hypothesis, which would be comprehensible if it were applied to marble cubes coming from antique edifices, becomes improbable as soon as it is applied to gold mosaics. It was Christianity, not pagan antiquity, which made the greatest use of them; and it is not admissible that at the time of Maximianus, when they knew how to execute not only gilt but even silvered mosaics (for example at S. Vitale), it should have been found necessary to borrow this ornamentation from ante-Constantinian monuments. At most it might be admitted that use was sometimes made of the gilt mosaics of ruined Christian edifices, unless it be thought preferable to see in the word “novus” merely one of these redundancies so frequent in the style of the writers of the ninth century.

**STA. EUPHEMIA.**—Maximianus placed mosaics in the church of Saint Euphemia, at Classis, a church which was already destroyed at

<sup>49</sup> Pertz, p. 327.

<sup>50</sup> “(Maximianus) aedificavitque ecclesiam beati Stephani, hic Ravennae, levitæ et martyris, non longe a Posterula Ovilionis, a fundamentis, mira magnitudine, decoravit pulcherrimeque ornavit, et in cameris tribunæ sua effigies tessellis variis infixæ est et per in giro mirifice opere vitreo constructa est.” (Agnellus, in Vita S. Maximianus, t. II., p. 106. Pertz, p. 327).

<sup>51</sup> Agnellus, *loc. cit.*

<sup>52</sup> “Ad latera vero ipsius Basilicæ monasteria parva subjunxit quæ omnia novis tessellis auratis simulque promiscuis aliis calce infixis mirabiliter apparent.” (Pertz, p. 328). Quast, *op. laud.*, p. 38, translates “monasteria” by *monasteries*, and is surprised at this addition. We have seen above that, as Ducange had already remarked, this word has in Agnellus the meaning of chapels.

the time when Agnellus wrote: "S. Petrus senior . . . in area magna saxea ibidem positus fuit juxta Ecclesiam B. Euphemiae, quae vocatur ad mare, quam Maximianus Pontifex tessellis variis mire ornavit, quae nunc demolita est."<sup>53</sup>

**ARCHIEPISCOPAL PALACE; BATHS.**—It is well known that the early Christians often established baths near buildings consecrated to worship. Rome, Naples, Pavia, and other cities contained several. That of which we are to speak seems to have been one of the most sumptuous, and to have recalled, if not by its dimensions, at least by its ornaments, the magnificence of the ancient *thermae*. It formed a part of the archiepiscopal palace of Ravenna, and was ornamented by the Archbishop St. Victor (539-546) with rare marbles and gold mosaics. No mention is made in the text of Agnellus of the pavement-mosaic spoken of by Furietti<sup>54</sup> and Martigny.<sup>55</sup> The use of gold cubes seems rather to exclude the idea of a work of this kind.

A tablet, also incrustated with gilt letters, perpetuated the remembrance of these works by verses which Agnellus declares that he had some difficulty in deciphering. The following is the passage of the chronicler regarding this work, every trace of which has long since disappeared: "Refecitque Balneum juxta domum Ecclesiae haerens parietibus muri Episcopii ubi residebat quod usque hodie mirifice lavat[ur], et pretiosissimis marmoribus pariete junxit, et diversas figuras, tessellis aureis, variasque composuit, et tabulam descriptam, literis aureis tessellatis in qua laboriose legere curavimus, et ita hos exámetros catalecticos versus in eadem conscriptos invenimus:

Victor apostolica tutus virtute sacerdos  
Balnea parva prius prisco vetusta labore  
Deponens miraque tamen novitate refecit  
Pulterior ut cultus majorque resurgat ab imo  
Hoc quoque perpetuo decrevit more tenendum  
Ut biduo gratis clerus lavet ipsius urbis  
Tertia cui cessum est et feria sexta lavandi."<sup>56</sup>

<sup>53</sup> Vita S. Petri, ed. Bacchini, t. II., p. 187. Pertz, p. 341.

<sup>54</sup> *De Musivis*, p. 75.

<sup>55</sup> *Dictionnaire*, p. 424.

<sup>56</sup> In vita S. Victoris, c. I., Muratori, *Scriptores*, t. II., 1, p. 103. Pertz, p. 325.

**ECCLESIA PETRIANA, AT CLASSIS; CHAPELS OF ST. MATTHEW AND ST. JAMES.**—The mosaics of these two chapels were executed under St. Agnellus, (556–569), who placed in the tribune of the sanctuary consecrated to St. Matthew the following inscription, of a very doubtful Latinity: “Salvo Domino Papa Agnello, de donis Dei, et servorum ejus, qui obtulerunt ad honorem, et ornatum Sanctorum Apostolorum et reliqua pars de summa cervorum qui perierunt, et Deo auctore inventi sunt, haec absida mosivo exornata est.”<sup>57</sup>

**S. APOLLINARE IN CLASSE; CHAPEL OF SS. MARK, MARCELLUS AND FELICULA.**—The archbishop John, the fourth of this name and the twenty-ninth in the general series (574–595), built and ornamented with mosaics, in the basilica of S. Apollinare in Classe, the chapel of SS. Mark, Marcellus and Felicula. This chapel received later the monument of this prelate: “(Johannes) sepultus est in ecclesia beati Apolenaris civitatis Classis extra muros in monasterio SS. Marci, Marcelli et Feliculae, quod ipse a fundamentis aedificavit et tessellis decoravit, et omnia consummavit,” etc.<sup>58</sup> According to Muratori the consecration of this chapel took place in 589.

**S. APOLLINARE.**—Reparatus (671–677), the 36th archbishop according to Muratori, the 39th according to Tarlazzi,<sup>59</sup> ordered that the portraits of his predecessors and of himself should be painted and incrustated “in tribunalis cameris” of S. Apollinare, and that below them the following verses should be placed:

“Is igitur socius meritis Reparatus ut esset  
Aula novos habitus fecit flagrans per aevum.”<sup>60</sup>

**BASILICA OF SANTA CROCE.**—Quast,<sup>61</sup> supporting himself on the description given of this basilica by Agnellus, tells us that not only the apse but the façade of the edifice was adorned with mosaics by order of archbishop St. John. It must be remarked, however,

<sup>57</sup> Agnellus, *Vita S. Agnelli*. Pertz, p. 336.

<sup>58</sup> *Ibid*, *Vita Johannis*, p. 126. Pertz, p. 342.

<sup>59</sup> *Memorie sacre di Ravenna*. Ravenna, 1852, p. 504.

<sup>60</sup> Ed. Bacchini, t. II., p. 294: Pertz, p. 354. “Et jussit ut eorum effigies et suam in tribunali cameris (sic) B. Apolenaris depingi et variis tessellis decorari, ac subter pelibus eorum binos versus metricos describi, continentes ita: *Is igitur . . .*”

<sup>61</sup> *Die alt-Christlichen Bauwerke von Ravenna*, p. 10.

that the chronicler of Ravenna is not as explicit as Quast is willing to believe. He speaks only of paintings: "In fronte ipsius templi introeuntes pili januas desuper depictis (sic) quatuor Paradisi flumina versus exametros et pentametros, si legetis invenietis: Christe Patris verbum," etc.<sup>62</sup>

EUGÈNE MÜNTZ.

## THE ABBEY OF JUMIÉGES AND THE LEGEND OF THE ENERVÉS.

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The Benedictine Abbey of Jumiéges, whose imposing ruins crown a high bluff overlooking the Seine, about twelve miles from Rouen, was founded by St. Philibert, second Abbot of Rebas, in the diocese of Meaux, A. D. 654, or 655, during the reign of Clovis II.<sup>1</sup> According to the monk, Guillaume de Jumiéges,<sup>2</sup> its Latin name, Gemmeticus, is derived either from *Gemma* or *Gemmities*, a precious stone, because "the beauty and fertility of its site makes it shine as shines a precious stone set in a ring," or from *Gemisco*, to sigh, "because those who fear to groan hereafter in avenging flames, lament there over their sins." Its popular French name, the "Abbaye des Enervés," alludes to the story of the unhappy sons of Clovis, who are traditionally said to have found shelter within its walls at an early period of its history, and to have joined its brotherhood as monks.

Their father, Clovis II., king of the Franks, was one of the so-called "Rois fainéants"—the do-nothing kings—who delegated their duties and responsibilities to their "Maires du Palais," and were sovereigns only in name;<sup>3</sup> their mother, Bathilde, originally a Saxon slave, figures in the Roman calendar as a saint.<sup>4</sup> When

<sup>1</sup> C. A. Deshayes, in his history of the Abbey (Rouen, 1829), says that the monks regarded Dagobert, the father of Clovis, as founder of the Abbey in 640, but, while he thinks it possible that Dagobert may have left some provision for it in his will, both he and Savalle (*La Chronique des Enervés*, Rouen, 1868,) follow Guillaume de Jumiéges in giving the credit to Clovis. See also *Neustria Pia*, par Arthur de Mouster, Rouen, 1633, 1 vol. in folio.

<sup>2</sup> A monk of the eleventh century, author of a *Histoire des Normans*, first published in 1603, inserted by Duchesne in his *Recueil des Historiens de la Normandie*, (1619) and by Guizot in the 29th vol. of his *Coll. des Mem. relatifs à l'Histoire de France*.

<sup>3</sup> Henri Martin, *Hist. de France*, vol. II., p. 150, says that Clovis wasted his life in dissipation, and, after committing an act of sacrilege, died a madman at the age of 21, A. D. 656.

<sup>4</sup> *La vie et legende de notre glorieuse mère Saint Boultheur, Royné de France*. MS. No. 139, Fonds du Cange, Bib. Nat. à Paris.

raised to the throne, she thought pityingly of those who still languished in a bondage whose bitterness she had tasted, and, being of a truly noble nature, spent large sums in redeeming thousands of unhappy men and women from slavery. She became the chief benefactress of Jumièges, for reasons explained in the legend of her sons, thus related by an anonymous chronicler, cited by M. Deshayes in his history of the Abbey.<sup>5</sup>

“It was in this holy place that the two eldest sons of Clovis and St. Bathilde were destined by heaven to do penance for their sins. History relates that Clovis, who succeeded his father, Dagobert, at a very early age, married a foreigner of the Saxon nation, named Baulthour, or Bathilde, whom the Church has canonized as a saint, and had by her five sons, of whom the eldest two are unrecognized because their crime rendered them unfit to be handed down to posterity as the king’s children. Some chroniclers relate that Clovis, being moved by pious feeling to visit the Holy Land, departed from his kingdom, leaving his wife to govern it as Regent during his absence. Scarcely had he begun his journey, with many men of high rank whom he had chosen to be his companions, when certain nobles, discontented at being left at home, conspired against the queen, and, under the pretext that it was unlawful for a woman and a foreigner to reign in France, persuaded her two eldest sons to cast off their allegiance and the people to rise in rebellion. When Bathilde heard what had happened, she sent messengers to recall her husband, who, on receiving the news, hastened back to encounter the army which the conspirators had raised and placed under the command of his undutiful sons. In the bloody battle which ensued Clovis was completely victorious. Many of the rebels were left dead on the field, others fled, and the remainder were taken prisoners and brought to Paris, where all were tried by a special council, condemned and put to death, save the two princes, upon whom the judges declined to pass sentence, on the ground that none but their parents were competent to determine their punishment. This was ultimately left to the decision of Bathilde, “who,” says the chronicler, “inspired by the Spirit of God, and preferring that they should suffer in this world rather than in the next, with pitiful severity pronounced them unfit to succeed to the crown, and, inasmuch as the bodily strength which they had turned against their father lay in

<sup>5</sup> *Bref recueil des Antiquités et Fondations de Jumièges*. MS. Chronicle, attributed to Dom. Adrian Langlois, prior of Jumièges at the beginning of the seventeenth century.



their sinews, ordered that they should be hamstrung,<sup>6</sup> and then set adrift on the Seine in a little boat, without oars or rudder, attended by a single servant to minister to their wants. Thus committed to the providence of God, they floated down the river until the boat entered the province of Neustria,<sup>7</sup> and ran aground near the monastery of Jumiéges. When St. Philibert was told what had happened he hastened with his monks to the shore, and, after hearing the pitiable story of the travellers, brought them to the Abbey, where, through the efficacy of his prayers, they were restored to health, and instructed in monkish discipline. Their resolution to take the vows was approved by the king and queen, who, on being informed of their safety, had hastened to Jumiéges, where they assisted at the ceremony of their investiture. Regarding it as a second baptism, potent to wash away guilt, and convinced that our Lord had destined that their penitent children should live and die in this sacred place for which their grandfather, Dagobert, had entertained so lively an affection, the king and queen revoked the sentence which deprived the princes of their birthright and bestowed it upon the Abbey where they had found a resting place.”<sup>8</sup>

Many pages have been written to prove that this story of the sons of Clovis is a mere fable, and, perhaps, as many to show that it has

<sup>6</sup> The MS. of the National Library, already cited (note 4), says, “leur fist couper les jarrets,” that is, caused them to be hamstrung. Ronsard, in the *Franciade*, says “bouillir les jambes.”

<sup>7</sup> Normandy was called Neustria until the beginning of the tenth century, when it was overrun by the Norsemen. See Britton's *Arch. Ant. of Normandy*, p. iii, note.

<sup>8</sup> The Legend of the Enervés forms an episode in the IVth Canto of Ronsard's *Franciade*. The poet, speaking of Clovis, says :

“ Puis retourné pour quelque trouble en France  
De ces enfants punira l'arrogance,  
Qui par flatteurs, par jeunes gars déceus,  
Vers celle ingrats qui les avait conceus,  
De tout honneur dégraderont leur mère,  
Et donneront la bataille à leur père.  
Leur mère adone, ah ! mère sans mercy !  
Fera bouillir leurs jambes, et ainsy  
Tous meshaignez les doit jeter en Seine.  
Sans guide iront ou le fleuve les meine,  
À l'abandon des vagues et des vents.  
Grave supplice, afin que les enfants  
Par tel exemple, apprennent à ne faire  
Choze qui soit à leurs parents contraire.”

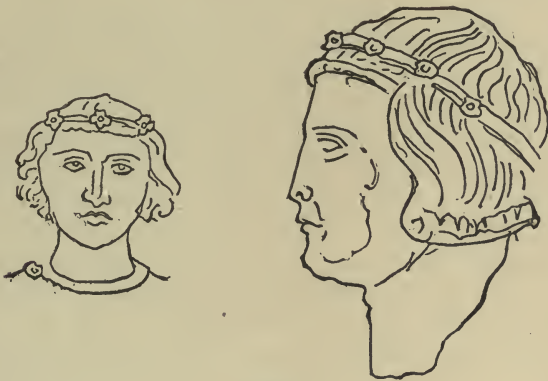
at least a foundation in fact. If, say those who deny it a place in history, the King died at the age of twenty-one, his sons were too young to lead a revolt against him; to which it has been answered, that though mere children they may have been carried off to give a color to the insurrection. Again, say the doubters, it is certain that Clovis had but three sons, who succeeded him in turn, to which objection their opponents answer, that the two elder were dropped from the page of history in consequence of their crime. Finally, the incredulous urge that it is absurd to suppose that a Merovingian King would have undertaken a pilgrimage to the Holy Land, as Clovis is stated to have done. If, however, the words, "ad loca sancta" were used in the original chronicle, the writer may have intended to indicate some shrine in France, rather than Palestine, as the object of the king's pilgrimage.

No argument, for or against the authenticity of the legend, can be drawn from the mutilated statues of the two princes, now placed near the tomb of Agnes Sorel<sup>9</sup> at Jumiéges, as they are evidently works of the thirteenth century. Monumental effigies of an earlier date are of exceptionally long proportions, clothed in draperies broken up into many small and angular folds, and not like these broadly draped figures of normal stature. The time to which they really belong is, moreover, definitely indicated by the arrangement of the hair, and the peculiar shape of the diadem, which coincides with that of Philippe de France, the brother of St. Louis who reigned from 1226 to 1270 (Fig. 3.)

In the thirteenth century, the apse of the great church of our Lady, which had long before been rebuilt, was richly decorated, the cloisters were adorned with frescos illustrating the legend of the Enervés, and statues of Clovis and Bathilde were placed upon pedestals enriched with bas-reliefs representing the voyage of the princes, their reception, and subsequent investiture by the Abbot. What can be more reasonable than to suppose that a monument was then erected, of which these effigies of the brothers, united in death

<sup>9</sup> When Charles VII. came, in 1449, to drive the English out of Honfleur, he was accompanied by his mistress, Agnes Sorel. The King was lodged in the Abbey, and Agnes at a house called Mesnil le Bel, situated at Mesnil, Jouxete Jumiéges. Here she died in child-bed, on the 14th of February, 1499. Her body was interred at Loches, her heart at Jumiéges within the Abbey walls, and the place is marked by a plain black stone. See *Letters from Normandy*, by Dawson Turner.

as in life, are the sole remains. If any such memorial of them was set up at Jumièges within two hundred years of their death, it was doubtless destroyed by the Danes when they invaded Neustria in the middle of the ninth century. The Abbey had then become one of the most important religious houses in France. Its monks were 900 in number; its Abbots high dignitaries often charged with important missions; and its other inmates, Bishops, Clerks, and noble laymen who sought and found in it such refuge as only monasteries could offer at a period of universal violence and disorder.



(Fig. 3.)

In the tenth and eleventh centuries, when monastic architecture attained its utmost development, these great establishments were so strongly fortified that they could hold out against almost any outward attack, but those of an earlier time were ill-defended, and unable to resist a powerful enemy. For this reason Jumièges was abandoned on the approach of the Danes,<sup>10</sup> who, finding none to withstand them, set fire to the stately buildings and so devastated the neighboring country that "for more than thirty years after," says the monk Guillaume,<sup>11</sup> "it was the haunt of wild beasts and birds of prey." Nothing remained of the Abbey save a few shattered walls, saved from total destruction by their exceptional solidity. Other ruined walls of vast extent now stand where they stood nearly

<sup>10</sup> May, A. D. 841.

<sup>11</sup> *Histoire des Normands*, see note 2.

a thousand years ago. These are the sole vestiges of the great Norman church, begun in 1037 under Abbot Rebais, completed in 1066, dedicated to the Virgin in 1067, in the presence of William the Conqueror, and wantonly destroyed at the close of the last and during the first quarter of the present century.

The annals of the French Revolution, that terrible tempest which swept over France with all the fury of a tropical hurricane, record no greater acts of barbarism than those which reduced Jumiéges to its present condition. The work of destruction was accomplished by two men, whose names should be held up to obloquy, Pierre Michel Les-cuyer, who bought the Abbey in 1795, and after selling what remained of the altars, pulpits and pictures, proceeded to destroy the roof for the sake of its leaden tiles and oaken beams; and M. Lefort, the next proprietor, who blew up one of the great belfries, partially destroyed the other, tore up the pavements, and shattered the walls. Strangers were then allowed to carry away what they could find in the ruins, and the cloister, sold to an English nobleman, was taken down and sent piecemeal across the channel to be set up in a park.<sup>12</sup> It was not until 1824, when M. Casimir Caumont bought the property, that the work of destruction was stayed. This gentleman, who was a person of taste and education, not only protected the ruins from further devastation, but also caused diligent search to be made throughout Normandy for objects connected with the Abbey, and, having bought those which their owners were willing to part with, formed in his own house a very interesting museum of carved stone and wood work, furniture, images, pictures, and other relics. His successor, M. Lepel Cointet, continued this good work, and also transformed the grounds around the ruins into a very beautiful park, of which they are the chief ornament.

Despite the terrible vicissitudes which they have undergone, their majesty is such as to make us feel that of all styles of architecture the Norman is that which, so long as one stone remains upon another, most persistently asserts its vitality. The Greek Temple, whose exquisite lines and subtle curves have been disturbed, or the Gothic Cathedral, whose fretted roof stones, canopied niches and flying buttresses have been shattered and defaced, lose far more of their

<sup>12</sup> This is stated by Emile Savalle in his account, *Les derniers Moines de l'Abbaye de Jumiéges*. Rouen, 1867.

original beauty than the Roman Amphitheatre, or the Norman Church, whose effect in ruin still depends upon massive strength—that element of grandeur by which, when perfect, they chiefly impressed the beholder.

At Jumiéges, where a Norman can be compared with a Gothic ruin, this exceptional power of the first to triumph over circumstances is strikingly illustrated. A vast choir in the pointed style was added to the church in the thirteenth century, and eventually shared its fate, so that he who stands within the area of the walls can take in the distinctive features of both at a glance, and compare their relative effect. In so doing, the clustered shafts and pointed arches of the Gothic ruin appear so hopelessly crushed, that delight in their beauty is largely tempered by sorrow for their fallen state, while on the contrary the massive pillars and superposed arches of the Norman seem still so living, that all sense of regret is lost in admiration for a character which, like Prometheus chained to the rock, breathes eternal defiance to powers greater than its own. When both buildings were perfect, the union of styles so opposite as the Norman and Gothic must have shocked the mind, as a coupling of antagonistic units, but, now that church and cloister are roofless and shattered, their characteristic differences are so subdued and toned down that we recognize them only as elements of variety in a new and peculiar beauty, to which their fallen fortunes have given birth.

CHARLES C. PERKINS.

NOTES AND INSCRIPTIONS FROM ASIA MINOR.

I.—THE SOCIETY OF GANYMEDEITAI AT SMYRNA.

The following inscription is engraved on one of the lower blocks in a finely built Greek wall, made of large well-cut blocks fitted together without mortar, on the lower slope of Mount Pagus, a little way up the street that ascends from the Basmakhaneh Station, and close to the line of the Byzantine wall. After I had spent some money to induce the Turkish owner of the house, whose courtyard is bounded by part of this wall, to dig up an inscribed stone which he declared to exist at the bottom of the wall, he disclosed the inscription now published. When I began to clear out the letters with my knife, he interfered in dread lest I might injure the treasure concealed in the stone; and, saying that he had only bargained to show me the stone, not to let me handle it, he refused to let me see it except from a distance. This was in the winter of 1880-1, when I was fresh and inexperienced in the ways of Orientals, and was somewhat awestruck at having penetrated into the interior of a Turkish household. I therefore was foolish enough to comply with the conditions he imposed, the result of which is that the inscription is of doubtful reading on one important point. The block is in its original position in the wall, the inscription is calculated for it, and is almost certainly coëval with the building of the wall.

ΜΑΡΚΟCCEPTΩΡΙΟC  
 Δ/ΙCΤΟΛΥΚΟCΤΗΝCΤΙ  
 /////ΔΑΝΕΖΗΡΤΙCΕΝΓΑ  
 /////ΗΔΕΙΤΑΙCΕΚΤΩΝ  
 /////ΩΝΕΠΙΤΑΜΙΟΥ  
 /////ΥΑΠΙΟΥΙΟΥΛΙΑΝΟΥ

*Μάρκος Σερωάριος Ἀ[ρ]ιστόλυκος τὴν στεί[λεῖ]θάν ἐξήρτισεν Γα-  
 [νυμ]ηδεΐταις ἐκ τῶν [ιδί]ων ἐπὶ ταμίου [Γαί]ου Ἀπίου Ἰουλιανοῦ.\**

\* "Marcus Sertorius Aristolykos, under the treasurership of Caius Appius Julianus, erected this wall for the association of the Ganymedites at his own expense."—A. E.

The symbols  $\omega$ ,  $o$ ,  $\sigma$ , and sometimes  $\epsilon$ , are very small. The letters are clear, bold, and deeply cut, and are not unlikely to be of a good, rather than a late, period. I should not be disinclined to place them as early as the first century after Christ, and should feel averse to suppose that this wall was built, or the letters engraved, later than 150 A. D. The character of the names also favors an early date, if we could trust the second, Appius Julianus: it is however possible that the name of the  $\tau\alpha\mu\acute{\iota}\alpha\varsigma$  was [*M. O*]δ[λ]πίου Ἰουλιανοῦ, but as my copy has *A* for *A*, and as there is a wide gap at the beginning of the last line, I cannot accept this reading, unless a new copy of the inscription should confirm it.<sup>1</sup> The reading would fix the date about 130 to 160 A. D., if it could be accepted.

The restoration  $\sigma\tau\iota[\lambda\epsilon\acute{\iota}]δα\upsilon$  for  $\sigma\tau\upsilon\lambda\epsilon\acute{\iota}\delta\alpha\upsilon$  from  $\sigma\tau\upsilon\lambda\acute{\iota}\varsigma$  seems highly probable. The form is known only in C. I. G., 3293, where it is differently spelt,  $\Theta\rho\acute{\alpha}\varsigma\omega\upsilon\upsilon$  Διογένου $\varsigma$  τῆνδε ἀνέστησεν  $\sigma\tau\upsilon\lambda\lambda\epsilon\acute{\iota}\delta\alpha\upsilon$  υἱῶν (δοῦσιν),  $\kappa\tau\lambda.$ , accompanied by a relief given in Caylus, *Rec. d'Antiq.* Tom. I., P. II., tab. 76. The inscription is conjecturally referred to Smyrna, and the earthquake mentioned in it is supposed to be the great earthquake of 178 A. D. The word  $\sigma\tau\upsilon\lambda\epsilon\acute{\iota}\delta\alpha\upsilon$ , apparently a form of the accusative of  $\sigma\tau\upsilon\lambda\acute{\iota}\varsigma$ ,  $\sigma\tau\upsilon\lambda\acute{\iota}\delta\alpha$ , may, perhaps, mean "the upright boundary wall" of the sacred precinct of the Ganymedeítai.

The restoration  $\Gamma\alpha[\nu\upsilon\mu\eta]γ\delta\epsilon\acute{\iota}\tau\alpha\iota\varsigma$  appears certain. The *Ganymedeítai* are one of the religious associations of Asia Minor, described by Foucart (*Des Assoc. Relig. chez les Grecs, Paris, 1873*). Of none of these societies does the name pique our curiosity more than that of the *Ganymedeítai*. We should gladly know whether they practised some really ancient rites of the deity Ganymedes, or whether they were merely a society of late formation, in which case the evil reputation of the name Ganymede in later Greek time suggests no good character for the society. It is at least probable that the existence of this *hieron* of the worshippers of Ganymede suggested a detail in the topography of Ilium to a native of the valley of Smyrna, Quintus Smyrnaeus, XIV., 325-6, a passage of which the reading is unfortunately disputed, but which shows that the poet conceived Ganymedes to have a temple in Troy opposite the temple of Athena.

<sup>1</sup> In this and the other inscriptions of this paper, *alpha* has the form *A*.

ἐγγὺς ἐοῖο δόμοιο, παραὶ Γανυμήδεος ἱρὸν  
 δώματα, καὶ νηοῖο καταγτίον Ἀτροτώνης.\*

The name of Julianus may be added to the list of *tamiai* of Smyrna, given by M. Pappadopoulos Kerameus in the *Bulletin de Correspondance Hellénique*, 1878, p. 28.

## II.—THE PORTERS OF SMYRNA.

The portrage of Smyrna is done by a class of men who come down from Konia, the ancient Ikonion, work for a time in Smyrna till they have acquired a little money, and then return to live in ease at home. Two Greek inscriptions of Smyrna refer to guilds of porters, and we should have been glad to learn a little more about them than the scanty references teach.

The first of these inscriptions was published by Dr. Hermann Roehl in his *Schedae Epigraphicae*, Berlin, 1876, p. 2, but (what is rare indeed in his work) both inaccurately in text and incorrectly in explanation. The inscription, which I have read on the original marble in Oxford,<sup>3</sup> should be as follows:

Ἀγαθὴ Τύχη. Ψηφισαμένης τῆς κρατίστης βουλῆς καὶ ἐπικυρώσαντος τοῦ λαμπροτάτου ἀνθυπάτου Λολλίου Ἀουείτου ἐδόθη ἐδόθη φορηγῶις Ἀσκληπιαστῶις ἐκ τοῦ ἐνε[δ]ρίου βάθ[ρ]α τὰ ἐξῆς τέσσαρα ταμείοντος Ἀργι(λίου) Ἀφροδεσίου. †

The stone has ἐδόθη twice and Λολλίου instead of Λολλιανῶ. M. Waddington (*Bull. Corresp. Hell.*, 1882, p. 291) has shown that the proconsul is Lollianus Avitus, towards the end of the reign of Severus.

For βάθρα τὰ the stone has ΒΛΘΒΑΤΛ, which is of a piece with the many other faults in the engraving, but this has misled Roehl

<sup>2</sup> So Koehly. The common text reads ἱρὰ Δώματα, and Hermann proposes ἱρὸν Δῶμα, τὸ καὶ κτλ.

<sup>3</sup> At the Ashmolean Museum.

\* "Near his house, hard by the sanctuary and the hall of Ganymede, and over against the temple of Athena Atrytone."—A. E.

† "With the grace of Fortune. By vote of the most excellent Council and by authorization of the most illustrious Proconsul Lolli(an)us Avitus, the Porter's Association of Asklepiasts was presented with these four pedestals from the Session Chamber. Done in the treasurership of Aurelius Aphrodeisios."—A. E.



into reading ἐκ τοῦ ἐν[πο]ρίου βάθβατα ἐξῆς τέσσαρα. He explains φορτηγοὶ Ἀσκληπιασταί as “mercatores qui Smyrnae circa templum Aesculapii . . . habitabant,” and understands the whole inscription as recording that “quaterna bath olei ex emporio publico sunt data” to these merchants.

Considerable traces of *E* and *Δ* in ἐν[εδ]ρίου are visible on the stone, so that the restoration is absolutely certain. The stone has doubtless been brought from the theatre of Smyrna, and records that a certain set of places in the theatre were appropriated to the porters attached to the Asklepieion.

The second inscription which mentions the porters of Smyrna has also been published already, but only in cursive and with two slight faults in the reading. I have read it on the original marble. It is engraved in very ornate letters of the second century after Christ, and probably dates about 150 to 180, A. D. The text has been published in cursive in the *Μουσεῖον καὶ Βιβλιοθήκη τῆς Εὐαγγελικῆς Σχολῆς*, Smyrna, 1875, No. β.

ΠΟ.ΑΙ.ΝΕΙΚΟΣΤΡΑΤΟ	Πό(πλιος) Αἰ(λιος) Νεικόστρατο[ς]
ΚΑΤΕΣΚΕΥΑΣΕΤΟΜΝΗ	κατεσκεύασε τὸ μνη-
ΜΕΙΟΝΑΥΤΩΚΑΙΤΗΓΥΝΑΙ	μεῖον αὐτῶ καὶ τῆ γυναι-
ΚΙΚΑΙΤΟΙΣΤΕΚΝΟΙΚΑΙΕ	κὲ καὶ τοῖς τέκνοις καὶ ἐ(γ)
5. ΓΟΝΟΙΣΑΥΤΩΝΚΑΙΘΡΕΜ	γόνους αὐτῶν καὶ θρέμ(μ)-
ΑΣΙΚΑΙΜΗΔΕΝΙΕΖΟΝΕΙ	ασι· καὶ μηδενὶ ἐξὸν εἶ-
ΝΑΙΠΩΛΗΣΑΙΜΗΤΕΕΞ	ναι πωλῆσαι μήτε ἐξ-
ΑΛΛΟΤΡΙΩΣΑΙΕΙΔΕΤΙΣ	αλλοτριῶσαι· εἰ δέ τις
ΠΑΡΑΤΑΥΤΑΠΟΗΣΕΙΑΠΟ	παρὰ τὰυτα πο(ε)ήσσει, ἀπο-
10. ΤΕΙΣΕΙΤΟΙΣΦΟΡΤΗΓΟΙΣ	τείσει τοῖς φορτηγοῖς
ΤΟΙΣΠΕΡΙΤΟΝΒΕΙΚΟΝ	τοῖς περὶ τὸν βεῖκον
✱ΝΤΟΥΤΟΥΔΕΤΟ	(δηνάρια) σ'· τοῦτου δὲ τὸ
ΑΝΤΙΓΡΑΦΟΝΑΠΟ	ἀντίγραφον ἀπό-
ΚΕΙΤΑΙΕΙΣΤΟΕΝC	κειται εἰς τὸ ἐν Σ-
15. ΜΥΡΝΗΑΡΧΕΙΟΝ	μύρνη ἀρχεῖον *

\* “Publius Aelius Nikostratos constructed this monument for himself, his wife, children, descendants and *familiares*. Let no one sell or alienate it. If any one disregard this stipulation he shall pay to the guild of street-porters a fine of 250 denaria. A copy of this is deposited in the Archive of Smyrna.”—A. E.

Lines 4 and 5 are quite complete on the stone, so that the original spelling is ἐγόνους and θρέμασι.

These street-porters, οἱ περὶ τὸν βεῖκον φορτηγοί, were evidently organized in a guild, to which fines are made payable in a legal document. The very small amount of the fine, 250 denarii, shows that the tomb was probably a poor one; fines for violation of a tomb are sometimes as large as 10,000 denarii, and 250 is the smallest fine that I have observed. The "*hamal*"<sup>4</sup> to whom this tomb belongs, P. Aelius Nikostratos, was probably born under Hadrian and named after the emperor.

### III.—A PHRYGIAN EPIGRAM.

The following inscription was copied by me at Dokimion (Istcha Kara Hissar) in May, 1881: it was on a piece of marble in the wall of a house. I did not see it at my second visit to Dokimion in 1883.

Dokimion was occupied by a colony of Macedonians, and the legend

ΔΟΚΙΜΕΩΝΜΑΚΕΔΟΝΩΝ

is frequent on its coins. The personal name *Μακεδών* is therefore common in its inscriptions.

ΕΝ ΜΟΙΑ ΤΗΔΕΠΑΤΗΡΜΑΚΕΔΩΝ ΠΑΡΘΕΝΟΝΑΙΔΟΙΗΝΠΑΙΔ 5. ΚΑΙΤΥΠΟΝΕΝCΤΗΛΗΤΕΧΝΗCΑΤΟΠΑΙΔΟCΑΓΑΛΜΑ ΕCΜΝΗΜΗΝΖΩΟΙCΙΚΑΙΕΙCΑΡΕΤΗΝΦΘΙΜΕΝΟΙCΙ ΓΝΩΙΝΤΕΟΨΟΓΟΝΩΝΗΝΤΙΝΑΤΥΝΒΟCΕΧΕΙ ΕΙΔΕΤΙCΕΙCΤΗΛΗΝΗΤΥΝΒΟΝΤΗΝΔΕΑΛΙΤΗΤΑΙ ΑΙΕΙΟΙΓΕΝΕΝΤΕΚΑΙΟΙΚΟCΠΗΜΑΤΕΧΟΙΤΟ 10. ΠΑΝΤΟΤΕΝΗΠΙΔΧΟΥCΠΑΙΔΑCΟΔΥΡΑΜΕΝΩ	ΔΝ  ΟΝΕΤΕΥΞΕΝ ΦΟΙΡΑΜΕΝΟC  ΟΝΤΗΝΔΕΑΛΙΤΗΤΑΙ ΟΥΡΑΜΕΝΟC
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Εν

αν

Μοι α

Τῆδε πατήρ Μακεδών [στήλην καὶ τύμβον] ἔτευξεν,  
 Παρθένον αἰδοίην παῖδ' [ὄλο]φ(υ)ράμενος.

<sup>4</sup> *Hamal* is the Turkish name, used also in Greek, for a porter.

5. Καὶ τύπον ἐν στήλῃ τεχνήσατο, παιδὸς ἄγαλμα,  
 Ἐς μνήμην ζωῶσι καὶ εἰς ἀρετὴν φθιμένοισι  
 Γνω[σ]ίν τ' ὀψ(ι)γόνων ἕντα τὺνβος ἔχει.  
 Εἰ δὲ τις εἰ(ς) στήλῃν ἢ τὺνβον τήνδ' ἀλίπτῃται,  
 Αἰεὶ οἱ γενεὴ τε καὶ οἶκος πῆματ' ἔχοιτο,  
 Πάντοτε νηπιάχους παῖδας ὀδυραμένω. \*
- 10.

## IV.—THE GOOD FORTUNE OF ANTIOCH.

One of the most interesting of the inscriptions that have been found of recent years in the interior of Asia Minor, has lately been published by Mr. J. R. S. Sterrett, in his *Preliminary Report of an Archaeological Journey made in Asia Minor* in 1884, p. 13, but I should differ from him in the interpretation of it.

ΤΥΧΗΝΕΥ  
 ΜΕΝΗΤΗ  
 ΚΟΛΩΝΕΙ  
 ΑΤΙΒΕΡΙΟ  
 ΠΟΛΕΙΤΩΝΠΑΠ  
 ΗΝΩΝΟΡΟΝΔΕ  
 ΩΝΒΟΥΛΗΔΗΜΟΣ  
 Τύχην Εὐμενῆ τῇ Κολωνείᾳ  
 Τιβεριοπολειτῶν Παπ[π]ῶν Ὀρονδέων  
 βουλῆ δῆμος.

Mr. Sterrett, who gives the inscription only in uncials, understands it to be engraved by the three cities, Colonia Tiberiopolis<sup>5</sup> (=Antiocheia), Oroanda, and Pappa, though it is hard to see how the sentence is to be construed in order to get this interpretation. The inscription has evidently been placed on the basis of a statue of

<sup>5</sup> There is not the slightest foundation for Mr. Sterrett's statement that Colonia Tiberiopolitōn means Colonia Antiocheia.

\* "Makedon, this one's father, erected her beautiful tomb here,  
 Mourning the loss of his child dead in her virginal prime;  
 And in relief on the column he carved of his daughter this image,  
 To the departed an honor, a record to those who are living;  
 So may posterity know who in the sepulchre lies.  
 Should a defiler presume to despoil the tomb or the column,  
 Woe let his race and his house unto all eternity suffer;  
 And may he ever bewail children in infancy dead."—A. E.

the "Good Fortune of Antiocheia" by the Senate and People of Tiberiopolis Pappa. Mr. Sterrett gives no information as to the form of the stone, on which this most interesting text is engraved. We may conjecture that it was a (large?) pedestal, with marks on the top showing where a statue of the Tyche of the Colonia, *i. e.*, Antioch of Pisidia, was placed. It would have been interesting to know what was the form of the statue, whether an imitation of the well-known statue of Antiocheia on the Orontes by Eutychedes, or a reproduction of the Roman type of Fortune, so common on coins of Asia Minor.

M. Waddington first discovered a coin of Pappa in the cabinets of the British Museum, where it had been misread and assigned to Tiberiopolis in Phrygia. It is thus described by him in the *Révue Numismatique*, 1853, p. 43.

"Obv. ΑΥ·ΚΑΙ·ΑΔΡ·ΑΝΤΩΝΕΙΝΟΣ. Tête laurée d'Antonin-le-Pieux.

Rev. ΤΙΒΕΡΙΕΩΝ·ΠΑΠΠΗΝΩΝ.\* Le dieu *Men* debout, un croissant sur les épaules, la main droite appuyée sur une haste, et tenant de la gauche la pomme de pin; son pied droit est posé sur une tête de boeuf ou de bœlier. Æ. 4½."

Two similar coins, size 6, are in the Bibliothèque Nationale.

It is satisfactory to have, at last, the correct name of the Pisidian people Orondeis, who are called Orondikoi by Ptolemy and Oroandeis in the received text of Polybius. Their territory contained two cities, Misthia and Pappa, but an error of Livy and Pliny has been perpetuated among all modern writers, that there was a city Oroanda. There is no good authority for the existence of such a city, and the evidence of all well-informed writers and of the Byzantine lists is quite conclusive. The origin of the error is easily seen. Polybius, XXII. 25 and 26, uses the expressions ἐξἀπέστειλε πρὸς τοὺς Ὀροανδέων ( "sent him off to the Oroandians"), and τὰ χρήματα παρὰ τῶν Ὀροανδέων ( "the money from the Oroandians"). Livy, in relating the same circumstances, mistranslates his authority *L. Manlio . . . . Oroanda . . . . misso* ( "having sent Lucius Manlius to Oroanda"), and *ab Oroandis rediit* ( "returned from Oroanda"), (XXXVIII. 37 and 39). Pliny, v. 24, speaks of *oppida Oronda*,<sup>6</sup>

<sup>6</sup>Sillig's text has Oroanda, but one MS. reads Oronda, another Aronda.

\*"Aurelius Caesar Adrianus Antoninus. (Coinage of) Tiberiopolis Pappa."

*Sagalessos*, ("the towns of Oronda, Sagalessos") which also is doubtless due to a misunderstanding of some Greek writer.

Mr. Sterrett rightly regards this inscription as a proof that Pappa is to be looked for south-east of Antioch on the west side of the Sultan Dagh, but I cannot agree with any other of his remarks on the topography of the district (except, perhaps, that on the site of Anabura). He publishes, on p. 13 of his report, an interesting inscription of Anabura, in apparent ignorance that this inscription had been published in the *Mittheilungen des D. A. Institutes in Athen*, 1883, p. 71. A study of the remarks there appended would have relieved him of some difficulties about Anabura and Neapolis. Anabura is mentioned by Strabo as a town of Pisidia, and I have there shown that it disappears from history about the middle of the first century, while Neapolis rises at the same time, and have drawn the obvious inference that Neapolis is a foundation of one of the early emperors on or not far away from the site of Anabura. The preservation of the name Anabura to the present time, which Mr. Sterrett acutely notes in the village Enevre, decides in favor of the second alternative. Neapolis then was near enough Anabura to throw it entirely into the shade, but probably not exactly on the site of the older town. Mr. Sterrett has doubtless discovered the exact site at Tcharyk Serai.

The name Tiberiopolis, on which the Pappeni prided themselves, makes it probable that a re-organization of the district took place in the reign of Tiberius, and that the foundation of Neapolis belongs to the same period.

The Orondeis with their two towns, Misthia and Pappa, are paralleled by a Phrygian people, the Mozeani, whose territory contained two towns, Dioklea and Hierocharax; both these towns coin money with the legends

ΔΙΟΚΛΕΑΝΩΝΜΟΙΣΕΑΝΩΝ \*

and

ΙΕΡΟΧΑΡΑΚΕΙΤΩΝΜΟΙ †

There remain to be placed on their precise sites in this district the two towns of the Orondeis, Pappa and Misthia. The former was in Byzantine Pisidia, the latter in Byzantine Lykaonia. It is pretty clear that the Orondeis inhabited the western slopes of the Sultan

\* (Coinage of) "Dioklea of the Mozeani."

† (Coinage of) "Hierocharax of the Mozeani."

Dagh, south-east of Antioch, and we must hope that Mr. Sterrett's journey of 1885 will show what is the exact site of Pappa, whether Kara Kuyu or Bachtiar; it is certainly in that neighborhood.<sup>7</sup> As to Misthia, the site is easier to determine. Mr. Sterrett is, like myself in the paper just quoted, under the mistaken impression that Kereli retains the name of the ancient Carallia. The resemblance is however purely accidental, and M. Waddington, in his papers on the coins of Isauria and Lykaonia, in the *Revue Numismatique*, 1883, p. 36, ff., has shown that Carallia must lie very much further to the south. With this correction a great simplification is introduced into the topography of the district, and Misthia may be placed with confidence at Kereli, or rather at the ancient site in the neighborhood of the modern town (Mr. Sterrett says at one hour's distance, *i. e.* three miles).

Vasada, which was a bishopric contiguous<sup>8</sup> with Misthia, is perhaps to be placed at Yunaslar, a village on the road to Konia, about four or five hours east of Kereli, and not far west of Kizil Euren. Sir Charles Wilson and I observed there in 1883 the ruins of a very large and fine Byzantine church.

v.—M. APONIUS SATURNINUS, PROCONSUL OF ASIA.

In the *Journal of Hellenic Studies*, 1883, p. 416, I published an inscription of which my restoration was neither complete nor correct. Partly through a correction of M. Waddington, partly through my observing that certain fragments published long ago by M. Waddington (Lebas, No. 750, 751) relate to the same person who is honored in my inscription, I can now give the entire text, even the name of the Roman tribe being certain.

(1) In a fountain on the road between Islam Keui and Ahat Keui; on a fragment of entablature: published in Lebas, No. 751, correctly in epigraphic text, but with incorrect restoration in the cursive text: recopied by me in November, 1881. The fragment contains two lines: the first is

[δέξανδρον ἐπὶ τῶν κληρονο]μηκῶν δικαστηρίων, ταμία[ν] δήμο[ν]  
 ῥωμαίων ἐπαρχείας Κύπρου]:

<sup>7</sup> Then Pappa must probably be placed at Bachtiar.

<sup>8</sup> See Wesseling's note to Hierocles, *ad loc.*, and the passage which he quotes from S. Basil.

the second is

[οί γον]εῖς αὐτοῦ τὸ ἡρώων κατεσκεύασαν.

My restoration of both lines differs from that adopted by M. Waddington. That of the first line is of course now certain: in the second M. Waddington reads [οί Ἀκμων]εῖς αὐτοῦ κ.τ.λ. The order of the words αὐτοῦ τὸ ἡρώων seems to me to be discordant with the analogy of Phrygian inscriptions, and I look for a restoration which will give αὐτοῦ a backward connection.

(2) The following fragments probably belong to the same inscription, or refer to the same person. One has been published, Lebas, No. 750,

ΜΙΛΙΑΚΟΙ  
ΑΝΤΑ--

(3) The other was copied by Mr. Sterrett,<sup>9</sup> when travelling along with me on the expedition connected with the English Asia Minor Exploration Fund in 1883. It is, like the last two, on a fragment of entablature, but there is no note of the size of the letters. It was found in the cemetery at Susuz Keui.

ΡΑΤΗΤΟCΠΡΕCΒΕ

In Lebas' fragment, No. 750, both lines are said by M. Waddington to be 0.05m. high, whereas in No. 751 the upper line is 0.07m. high and the lower 0.05. It is hard to see what is the relation between these fragments. There is, however, great probability that they at least relate to the same person, and that several inscriptions in his honor were engraved on the magnificent tomb erected to him by his [parents]. Lebas' fragment probably ran in this fashion:

. . . . . Αἰ[μίλι]α Κο[ρονοῦ]τον . . . . .  
. . . . . ζήσ[αν]τά [τε κοσμίως καὶ . . . . . \*

In Mr. Sterrett's fragment at least one correction is necessary:

σ]τρατη[γ]ός, πρεσβευ[τῆς καὶ ἀντιστράτηγος

<sup>9</sup> On this expedition Mr. Sterrett was serving his apprenticeship to exploring work. His expedition of 1884, in which he has done very important work, was of course on a quite different footing, entirely unconnected with the English Fund and with me.

\* "Aemilius Cornutus . . . whose life was of good repute and . . . ."

On the analogy of the other inscriptions, I feel inclined to read here *στρατηγόν*, but, as this involves a more violent correction than that of *Γ* for *T* (which I consider certain and have put in the text), I dare not adopt it.

From these fragments the text of the inscription is thus restored :

- <sup>1.</sup> ἡ πόλις] ἐ[τείμησεν  
 Λούκι]ον Σερουήμιον Λο[υκίου υἱόν  
 Αἰμ]λίῳ Κορνουῶτον, δε[κανδρον  
 ἐπ]᾽ τῶν κληρονομικῶν δικα[στηρίων,  
<sup>5.</sup> ταμίαν δήμου Ρωμαίων ἐπα[ρχείας  
 Κύπρου, ἀγορανόμον, στρατηγ[όν,  
 πρεσβευτήν καὶ ἀντιστρατηγ[όν  
 Μάρκῳ Ἀπωνίῳ Σατουρνείῳ Ἀσί[ας  
 ἐπαρχείας, τὸν ἑαυτῆς εὐεργέτην \*

M. Aponius Saturninus was a prominent partisan of Vespasian in the war against Vitellius. Tacitus calls him *consularis*, but the date of his consulship is unknown. He probably was proconsul of Asia under Vespasian, and is perhaps to be placed as 96th or 97th in M. Waddington's list (*Fastes des Provinces d'Asie*).

The family name Servenius Cornutus is known both at Akmonia (see Franz, *Fünf Inschriften und fünf Städte*) and at Ankyra of Galatia (see Mordtmann, *Marmora Ancyrana*). Now there is an inscription at Akmonia, on a fragment of entablature, copied by Hamilton (C. I. G., 3858, add.), and recopied by me in November, 1881,

τὸ κοινὸν Γαλατῶν

It is difficult to see what the κοινὸν Γαλατῶν ("the Galatian nation") had to do at Akmonia, but the connection of a distinguished person like L. Servenius Cornutus with both cities may have induced the κοινὸν to put an inscription on a monument in his honor at Akmonia.

One more fragment may perhaps relate to the same person : Lebas, No. 765,

\* "The city decreed this honor to Lucius Servenius Aemilius Cornutus, son of Lucius, Decemvir of the Probate Courts, Quaestor of the Roman People in the province of Cyprus, Aedile, Consul, Legate and Proconsul to Marcus Aponius Saturninus, Proconsul of the province of Asia, in recognition of his benefits."—A. E.



ΝΕΠΑ  
ΑΤΟΙΡΝΟΥ  
ΟΓΕΙΖΗ

The first line might be [ταμίαν δήμου Ρωμαίων] ἐπα[ροχρείας Κύπρου] (“quaestor of the Roman People in the province of Cyprus”); but I do not see any explanation of the other two lines. It is possible that the second line is badly copied, and should be Σ[ατο[υ]ο[υ]ο[υ]ο[υ].

VI.—THE INSCRIPTIONS OF ASSOS.

In reading over the Inscriptions from Assos,<sup>10</sup> I have made a note of some necessary additions and corrections. In view of a possible republication of these Inscriptions in the hoped for account of the excavations, it may be useful to print the following remarks, omitting the discussion of several points which I have noted as requiring too much time.

I. The reading seems to be Ἀριστάνδρου κ[. . . .

IV. Line 17, εἰς τὸν ἀγ[οράν].

V. In l. 7, for ἐχοῦσαι, the aeolic ἐχοῖσαι is demanded by the uncial text.

XI. In l. 10 [χ]ρῶνται is clearly wrong; read [ϕ̄ δὲ προαι]ρῶνται. In l. 6 the restoration [Ἀσσ]ω cannot be accepted without a proof that the Assians deposited public documents in the temple of Zeus. We should expect that the temple of Athena would be used for this purpose, or, as in No. IV., the Agora.

XII. The statement in the last line of the remarks should be erased. Some place in the territory of Assos, called Rhodi[on] or Rhodi[kon], is doubtless referred to.

XIII. Ὑπατο[υ] τῆς Ἀσίας] is an absolutely inadmissible restoration, and, if the expression were allowable, it certainly could not be, as in the appended translation, taken as equivalent to Proconsul of Asia. Caius Caesar was never Proconsul of Asia, nor had he anything to do with the province of Asia, except in so far as he had power over all the provinces of the east. He was sent to the east to direct the war against the Parthians, and there is not the slightest evidence that he ever touched at any point on the mainland of Asia Minor till he was returning from Syria in A. D. 4. Mr. Sterrett

<sup>10</sup> *Papers of the American School of Classical Studies at Athens*, Vol. I., p. 1, ff.

seems to have been misled by some odd remarks in Dr. Schliemann's *Ilios*, p. 633, a passage to which he refers, and has thus been led into some quite incorrect statements. Merivale, in his *History*, says that Caius went to the east in B. C. 1, and entered on his consulship A. D. 1, while actually in Syria. As Caius was consul in A. D. 1, and is styled consul in this inscription, the natural inference is that the inscription belongs to that year.

XIV. The parts I. and II., with their numerous misspellings (*Ῥωμαῖοι*, *Ἀθηνᾶς*, *πόλιος*, *πολιεῖαν*), and with their numerous ligatures and other signs of lateness in the lettering, cannot possibly be assigned, as Mr. Sterrett wishes, to the pre-Augustan period. They belong rather to the end of the second century after Christ, or even to the third. The argument by which Mr. Sterrett supports his early date seems to me to be invalid. The restoration [*Ελ*]λῶ[*πις*] is inconsistent with the space as shown in the drawing: there is only room for one letter in place of *πις*.

XVII. Mr. Sterrett says that Antiochis is a Roman surname. This cannot be accepted without proof, and the Latin inscription which he quotes in a note certainly refers to Greeks, Julia Euhemeris and Julia Antiochis.

XIX. The person honored is obviously Livia Augusta. The second line is

Θεὸν Α[ε]λιουίαν Ὁραν ν[ε]αν, σεβαστήν]. \*

In the last line instead of [*ε*ρειαν] read [*γυναῖκα ἀνέθηχαν*].

XXIV. Mr. Sterrett repeats M. Waddington's antiquated explanation of *υἱὸς πόλιος*. He will find a later treatment of the subject in Perrot, *Mém. d'Archéol.*, p. 175, and in a paper of Hirschfeld in a recent volume of the *Zeitschr. f. die oesterreich. Gymnasien*.

XXV. This inscription may be restored in the following terms. The canon of Godfrey Hermann in such inscriptions is to suppose the smallest possible lacuna, and this principle is accepted by the best epigraphists (v. Dittenberger in the *Aufsätze Ernst Curtius gewidmet*, Berlin, 1884, p. 293, and Köhler in *Mittheilungen des D. A. Institutes in Athen*, 1884, p. 118). I will therefore suppose a lacuna of 4 or 5 letters only. The first line I find hopeless, and suspect the reading; I have tried in vain to make a part of *ἐστιάω* come in at the end of

\* "The divine Livia Augusta, the new Juno."

the line, δι' ὅλον τὸν ἐνιαυτὸν ἐστίασαντα ("feasted them for the whole year"). The rest is easy:

σιτο- or ἑλαιῶν τε δωρεάν διανείμαντα  
 πρῶτον καὶ μόνον, καὶ τὸν σειτω-  
 νίας] πόρον πληρώσαντα ἐκ τῶ[ν  
 5. ἰδίων εἰς δημόσια μύρια· σειτωνή-  
 σαντα] δὲ πολλάκις, καὶ ἀγοράσαντα  
 τοῦ σίτου τὸν μέδιμον δηναρί-  
 ων ἰά?], καὶ ποιήσαν[τα . . . . . \*

The price *per med.* in l. 8 is filled up *exempli gratia*.

XXXI. *Ad finem* read "ad solacium la(b)oris [et] festinationis [causa]. *ae* in l. 9 is probably incorrectly copied.

XXXII. It is quite an inadmissible supposition that a person of the exceedingly common name Σατορνῖλος [so accented in C. I. G. *passim*] or Σατορνῖνος, who made a vow in Assos, is to be identified with a person of the same name who was *Comes domesticorum* in the reign of Theodosius II. It is still more inadmissible to conjecture that this Saturnilos may have been Proconsul of Asia (p. 90).

XXXV. For Θε(έ) read Θε(ός). I see no reason for attributing even to an Assian of the Byzantine time such a vocative as Θεέ. Moreover the contraction Θ C, *i. e.*, Θε(ό)ς, is quite as common as ΘΕ, *i. e.*, Θε(ός).

LXXI. In l. 5 I should read πλὴν τῆς γυναίκος, and παρατί[θεμαι τὸ μνημα [Δ]ήμη[χ]τρι, Κ]όρη, Πλούτωνι (" . . except my wife, . . I place this sepulchre under the care of Demeter, Kore, and Pluton").

LXXIII. This should certainly be ἐπιμε[λε]ίας Ἑλλαδίου καὶ τοῦ υἱοῦ αὐτοῦ. It is not a sepulchral inscription, but records that some ornamentation or repair of the church was done "by the care of Helladius and his son Lucian." A proper name, Epimēnias, is in the last degree improbable.

W. M. RAMSAY.

\* "who first and alone distributed (corn or) oil gratuitously, and paid the cost of supplying the people with corn out of his own means to the amount of 10,000 denaria, (\$1,500.00), and often had charge of the corn importation and procured wheat at the rate of a denarius (\$0.15) a bushel, and made . . ."—A. E.

N. B.—Prof. Ramsay not having furnished translations of the inscriptions cited, and it being impossible to receive any from him in time, Dr. Emerson has kindly supplied them.—ED.

## TWO MODERN ANTIQUES.

[Plate V.]

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The ever-increasing multiplication in handbooks of illustrations of works of ancient art, and the confidence placed in them by the general public, make it necessary that there should be perfect certainty as to the authenticity of the originals and the trustworthiness of the archetype illustrations. More than one intrusion has been prevented by subjecting a questionable specimen to an archaeological analysis in the columns of a periodical. Thus the remarkable framed reliefs in Patrai, in which Duhn would have recognized copies from the original models for the Amazon frieze of Phigaleia, were shown by Treu to have been designed, with sundry evidences of misunderstanding, after the recovered slabs, and directly from Henning's reproductions, as Klette soon afterward demonstrated (*Archæologische Zeitung*, 1882, Nos. 1 and 2, or Vol. XL. p. 59, sqq., and p. 165, sqq.). Critical testing of his materials is indeed scarcely to be expected of a scholar obliged to make use of the greatest variety of heterogeneous specimens. But so much the more must this be exacted from writers of monographs. To illustrate our meaning two examples will be brought forward in this article: the first a low-relief of the murder of Priam by Neoptolemos, and the second a relief representing Herakles Toxotes.

Plate v (No. 3) reproduces from Heydemann, *Iliupersis auf einer Trinkschale des Brygos* (Berlin, 1866), a drawing which he took from an illustrated description of a Veronese collection, Giovanni Orti di Manara, *Gli antichi monumenti greci e romani che si conservano nel giardino de' Conti Giusti in Verona*. Orti di Manara classes as antique a bas-relief on which is figured a very sinewy and fiercely-frowning warrior, whose long hair escapes beneath a highly ornamented helmet with a curious crest, on the point of stabbing a Lear-like old man, who raises a pair of veiny hands to heaven with a tragic gesture, while his eyes roll and his facial muscles are drawn in a frenzy of fear. An ancient temple in the background, charac-

terized as such by a Greek fret, and a long-haired boy, indicate that the sculptor meant to represent the murder of Priam at the hands of Neoptolemos. The lower part of the marble (about three-fifths) is broken away. The hero, to be sure, grasps the hilt of his sword with the little finger nearest the blade, as the dagger is conventionally held by the stage or canvas murderer since the practical use of the weapon has become unfamiliar. The lively crest-dragon with the scaly body, bat's wings, and barbed tongue and tail, has, indeed, a very mediæval aspect. The emotional treatment of the faces, and especially the part played by the eyes, is altogether unantique. But we can readily excuse the false classification of a really fine piece, said to have been much admired by Canova, by its first publisher in 1835. Indulgence gives way to impatience, however, when we find that its spuriousness as an antique suggested itself neither to Otfried Müller and Emil Braun at the time, nor to Heydemann, whose republication is accompanied by a careless misstatement of its size ("die höhe dieses aus der sammlung Molin in Venedig nach Verona gelangten reliefs beträgt 27 meter, die länge 49 meter," obviously for centimeter) and by absurd remarks on its date and probable Grecian finding-place. Overbeck (*Bildwerke zum Thebischen und Troischen Sagenkreis*, Stuttgart, 1857, p. 626) was unable to tell from Müller's reference (*Ancient Art and its Remains*, sec. 415, n. 1) whether it was a marble, a vase-painting, or other work. As soon as its unwitting pretence to a classic origin is forgotten, it becomes to the eye, what an enquiry into its history may yet prove it to be beyond a doubt, an admirable relic of the Italian sculpture of the Renaissance.

In contrast to the feeble and often faulty reproductions so common in handbooks, is a work that deserves the highest praise, as supplying a noble series of almost perfect reproductions of choice antiques, the sumptuous *Monuments de l'art antique*, issued by A. Quantin, under the editorship of M. Oliver Rayet. Nothing could be further from my purpose than to detract from the merit of this excellent collection or its able editor, when I question the authenticity of a monument that has found a place in it. It is reproduced in a *héliogravure Dujardin* of a brownish tint (Livraison 1, Planche III, now indexed as Plate 23 of Vol. 1), from which my drawing (No. 2, Plate v) was made. The marble measures 0.35 m. in height, by a width, at the top, of 0.26 m., and belongs to the collection of M. Carapanos,

the excavator of Dodona. Nothing can be added, by way of defining the subject, to the title *Héraklès tirant de l'arc* printed beneath. The sculpture is already finding its way into the compendia as an example of the state of Corinthian art on the verge of the sixth and fifth centuries B. C., the date assigned, in the text of the *Monuments*, by the editor, although the assumption of Corinth, as the place of its manufacture, is admitted to rest on insufficient grounds (See Collignon's *Archéologie Grecque*, p. 122, and Fig. 36).

Many peculiar features observed in the proportions of the figure are common to various productions of the earliest Greek sculpture. The large shoulder, the deep chest, the slim waist, the extraordinary development of the buttock and thighs, have their counterpart in many archaic statues, particularly in the long-haired athletes generally supposed to represent Apollon; indeed, literary testimony (Aristophanes, *Clouds*, v. 955, sqq.) satisfies us that what seems peculiar in these statues was but the emphasizing idealization of the athletic male form as it appeared in reality. But these features, and others that go with them, are unduly marked: none of the early statues has so deep a chest, or thighs so abnormally muscular, or knees placed quite so high, or toes so pointed. It is true that in early vase-painting still greater abnormalities, in this direction, are of common occurrence; but such a comparison proves nothing where the question is, whether a sculptor, capable of such correctness as is seen, for example, in the modelling of the shoulder, or of the calf of the leg, could have been unconscious of these misproportions. It will also, I think, be conceded by any one who recollects how clumsy is the foreshortening of the right foot on the stele by Alxenor of Naxos, found at Orchomenos, that so delicate an aberration from full profile as that of the breast and right foot of our hero, scarcely agrees with the limitations of archaic Greek sculpture, any more than the neglect of the carver to keep within two definite planes, in accordance with the necessary conventions of true relief-modelling, conforms with a sculptural law consciously or instinctively accepted by Hellenic sculptors of all ages. The modern sculptor, indeed, is only too prone to strain after illusions of linear and aerial perspective, and the attainment of stereoscopic effects by strong variations in the depth of his relief. Here, an arm and shoulder are in high relief, and another arm and a leg are almost in *stiacciato*, the whole purporting to be a bas-relief. The outline is everywhere sharply defined; one is reminded of Pliny's little story of how the Corinthian potter Butades

modelled a clay profile in the outline of her lover's face, which his daughter had traced on the wall, thus becoming the inventor of *πρόστυπα* or bas-reliefs. But it is equally allowable to think of the slate slab on which the modern sculptor shapes his raised figures. The head is that of an unintellectual athlete, excellently characterized, much too excellently, I fear. There is not a vestige of archaism in this Lysippian forehead and straight nose, any more than in the full lips and the round chin, although the eye appears to be drawn *de facie*. M. Rayet compares this head to that of Harmodios, in the group of the tyrannicides at Naples, and there is an indubitable resemblance, not confined to the shortness of the hair on both heads, for which another parallel, in frankly archaic art, is not easily found. Harmodios has his hair arranged in small curls; that of Herakles seems rather suggested than rendered, and that in a manner more germane to the modelling tool than to the chisel or drill. The head and face, from which the stiff smile seen on figures of much less pronounced archaism has vanished, in fact resemble closely those of a bronze figure by Barye in a group ("Peace") familiar to dwellers in Baltimore. But what shall be said of the attitude of our archer? Comparison with any archer figure in the round, the Herakles of the Aiginetan pediment group, for instance, or an experiment with a bow, will suffice to show of what license of foreshortening the prominent right arm is an example. The elbow might easily have been lowered. This may pass. It is a little curious that the hero should stand thus on tip-toe, but not all archaic sculptors made the stand of their personages plantigrade. Apollon and Herakles, in the "Rape of the Tripod" at Dresden, stand similarly raised on their toes. But this extreme forward inclination of the whole figure is simply preposterous, without the accompanying movement of advancing one leg to the attitude, so well described by Tyrtaios,<sup>1</sup> and repeated, with endless variation in the *motif* only, in unnumbered figures designed by ancient statuaries, painters, and die-cutters. It is not the size of the slab that has restricted the play of the limbs, but the awkward insertion, in the fore-ground, of a pile of attributes by which the hero can be identified, quiver, club and lion's

<sup>1</sup> "ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν στήριχθεὶς ἐπὶ γῆς." Bergk, *Poetae Lyrici Graeci*, 7, v. 21. "Let each man plant both feet upon the earth, and striding stand his ground."

skin. This happens, indeed, to be very necessary for the accomplishment of the desired object, for the slanting sides and smooth surfaces of the slab prove, as M. Rayet observes, that the relief was neither a part of a larger composition nor a member in any scheme of decoration. Shall we suppose a case of art for art's sake and be satisfied, or consider such unobjective exercise of the ancient sculptor's skill a suspicious circumstance? I do not wish to lay stress on the notorious untrustworthiness of the dealer from whom the slab was purchased in Constantinople by Mustapha Fazyl Pasha, an untrustworthiness much deplored by M. Rayet because it makes the alleged Corinthian origin of M. Carapanos' bas-relief a subject of doubt. Nor would I build any definite conclusion on the phenomenal employment of blue-veined Pentelic marble at so early a date as this sculpture would seem to represent; for the eminent French archæologist justly observes that marble of very similar texture is by no means rare in Greece, and may have been obtained from quarries at present unknown.

One word only to suggest a possibility of a modern forger having drawn upon an original antique for a suggestion of his subject. The Pursuit of the Centaurs by Herakles was a favorite subject of ancient art. It was represented on the famous ark of Kypselos at Olympia (Pausanias, *Descriptio Græciæ*, v. 19, 9), and figures with another subject from the same piece of furniture on an ancient bronze repoussé found in the lowest strata of the Altis (*Ausgrabungen von Olympia*, T. III. Pl. 23; *Funde von Olympia*, Pl. XXVI; Boetticher, *Olympia*, Fig. 34). The scene is often pictured on vases. The attitude of the hero, as he advances cautiously on the slippery ground that gave his four-footed adversaries the advantage, was portrayed with some skill on the frieze of the temple of Assos. Figure 1 of our plate gives the irregularly broken andesite slab now in the Boston Museum of Fine Arts, from Mr. Bacon's drawing (Clarke, *Report on the Investigations at Assos*, 1881, Pl. 15). The juxtaposition of this composition with the isolated archer on the piece from Mr. Carapanos' collection would almost indicate the retention, on the part of an imitator, of many features of an original very similar to the Assian figure, features such as the unnecessarily small bow, where a larger one would serve to fill a void, or the forward inclination that, with a forward stride, rendered a rapid advance upon a fleeing enemy.

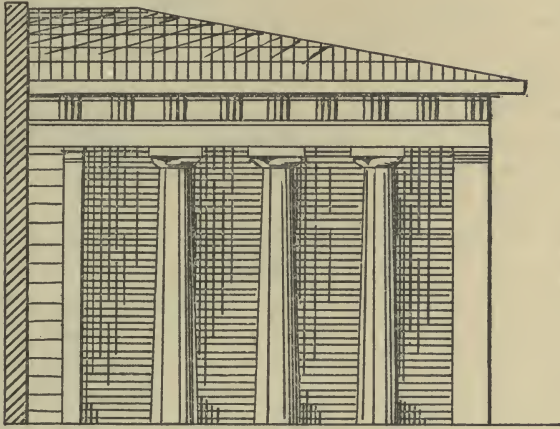
ALFRED EMERSON.



## MISCELLANIES.

### MR. DOERPFFELD'S RESTORATION OF THE PROPYLEIA.

Through the kindness of Herr Doerpfeld, the architect of the German school at Athens, we are able to give from his own drawings his restoration of the south wing of the Propylaia at Athens.

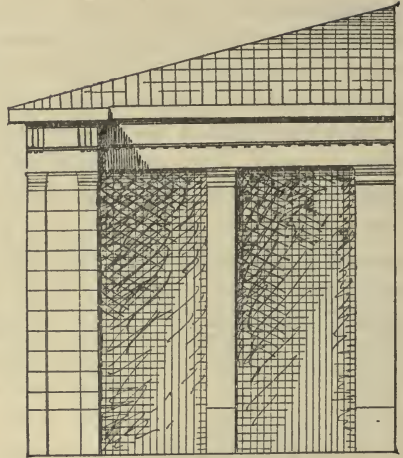


*North Front.*

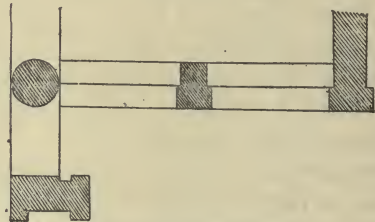
Among the stones that came to light, by tearing down the old tower over the south wing, were several pieces of Doric cornice, one of which had the shape of a broken line, looking like the piece at the point of a gable. Bohn, who made a complete study of the Propylaia, about five years ago, concluded, from these pieces, that the south wing had a gable on one front at least, and that this was most likely to be the north front. From this reconstruction of the south wing with a gable, he argued the existence of a gable on the south front of the north wing: three gabled fronts thus being visible

to the person about to enter the Propylæia; one on the main building immediately in front of him, and one on each wing.

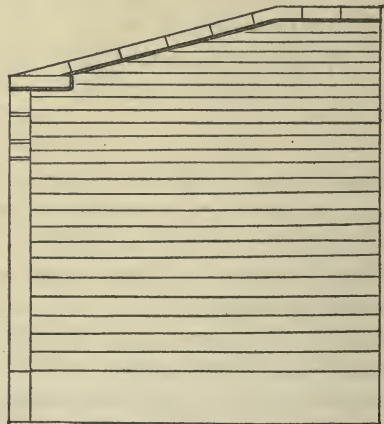
But a complete purification of the Propylæia from the excrescences of later times had not been reached at the time of Mr. Bohn's investigations. Only last autumn was this consummated, and among the results is this new restoration of the south wing by Mr. Doerpfeld. According to the latter, the south wall of this wing was not all of the same height, but sloped downward toward the west, and was finished above by a cornice, parts of which were the pieces Mr. Bohn thought belonged to a gable. So, there was no gable, but the cornice above the triglyphs was the topmost member of the north front. As to the roof, a ridge ran from the south wall, at the point where it began to slope downward, to the westernmost point of the top of the north front, and divided the roof into two parts sloping downward, one to the north, the other to the west. The north slope thus began at the highest part of the south wall, and ran down, its western edge following the ridge, to the cornice



*West Front.*



*Ground Plan of West End.*



*South Wall.*

at the top of the north front. The west slope began at the point where the south wall began to slope downward, and followed the inclination of that wall (its northern limit always being the ridge) down to the top of the west front.

The irregularity of the ground plan of this wing, with its north front projecting beyond its west, was what led Mr. Bohn to put his gable on the north rather than the west. This irregularity also introduced complications into the roofing, which Bohn did not entirely resolve. There are the same difficulties about Doerpfeld's roof, which he may clear up in his papers to appear in the *Mittheilungen* of the German school.

A. M. WILCOX.

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I.—THE ARRANGEMENT OF HAIR ON THE SPHINXES OF EUJUK.

In the *Journal of Hellenic Studies*, Vol. II. p. 304, Prof. Ramsay published the representation of a human head, depicted on a vase said to have come from Phocaea, and added the following remark: "The head occurred to my mind when I saw the two sphinxes at Eujuk, and quite independently Dr. Furtwängler remarked that the arrangement of the hair was paralleled only by these sphinxes." It is to be presumed that this parallel has influenced O. Rayet, in his article on a vase of Myrina, *Bull. Corr. Hellén.*, 1884, p. 512, to speak of this head as that of a sphinx. As Dr. Furtwängler says, the main peculiarity is in the arrangement of the hair, which resembles an ordinary Egyptian wig, except that instead of falling perpendicularly to the breast, on each side of the face, and there ending in a square cut, it is curled up at each end, with an outward bend. Above the centre of the forehead it is tied with three bands, and likewise at each side near the ears. Now this style of arranging the hair is especially characteristic of the great goddess of the Syrians, and appears in Egypt as early as the XIXth Dynasty, as the distinctive feature of the Athor heads in the temple at Abu Simbel, constructed by Ramses II. It may be a question whether it was introduced from Asia about that time, when so many deities and types were admitted, or is indigenous to Egypt; but it certainly belongs to Qadesh, the Syrian goddess associated with Khem, and the Phœnician Reseph, as may be seen in Pierret's "*Le Panthéon Egyptien*,"

and elsewhere. Its occurrence in Egyptian Athor heads with cow-ears is not uncommon, and the same may be seen with these and with human ears, on three sepulchral stelae in the Cesnola Collection, and on a kilt of one of the Egyptianized statues (*Atlas, Ces. Col.*, I. Pl. XXII. Nos. 50, 51; Pl. XVIII. Nos. 26, 27; Perrot, *Histoire de l'Art dans l'Antiquité*, III. pp. 534, 535), among which may be seen the three bands tying the lock near the curve of the curl. A similar type recurs on the stela of Hadrumetum (Perrot, *ibid.* p. 461), where the goddess bears upon her head the horns and disk, and holds on her breast the disk and crescent. Above are the usual winged globe and asps. Perrot (*ibid.* p. 54) represents another from a votive stela of Carthage, and Ramsay found the same type at Pishmish Kalessi, in Asia Minor. Hence the Phocæan vase bears the head of this goddess rather than that of a sphinx, and it is not difficult to see from what the sphinx type of Eujuk was borrowed. It may not be amiss also to compare the so-called "horseshoe" emblem, standing on an altar figured on the "Caillou Michaux," Perrot, *Hist. de l'Art*, Vol. II. p. 610. With the exception of the bands for tying, it looks as if it might be the same thing without the face,—a mere symbol like the horned caps on the adjacent altars. Among the representations from seals and cylinders in Lajard's "*Culte de Mithra*," the same figure may be seen in the field on Pl. 27, No. 5, and hanging from the wrist of a priest before an altar, Pl. 54, No. 9.

## II.—ANCIENT TERRA-COTTA WHORLS.

M. Reinach, in the *Revue Archéologique* for Jan.-Feb. last, publishes the Maeonian plaque referred to by Prof. Sayce in Schliemann's "*Troja*," pp. xviii, xxii, which must have served as a goldsmith's mould. The central figures of the god and goddess are surrounded by various emblems, a lion, an altar, a symbol of the sun, and a "whorl." This whorl is regarded by Sayce as identical with those in terra-cotta, occurring so numerously at Hissarlik, and he adds that one was procured by Mr. Ramsay at "Kaisarieh in Kappadokia along with clay tablets inscribed in the undeciphered Kappadokian cuneiform." Sayce, like Schliemann, sees in them votive offerings to the supreme goddess of Ilion. In this connection it is worthy of remark that the Cesnola Collection contains a number of these terra-cotta whorls, precisely similar in make and ornamentation to the

types from Hissarlik, and that they are all from the ancient graves of Alambra in Cyprus, from which incised pottery was taken, also resembling that of Hissarlik. In the graves containing the whorls were found various toilet articles of women, mirrors, long hair-pins and needles, and invariably a small statuette of the goddess, who is represented on the Maeonian plaque, and turns up everywhere from Babylonia to Greece and the West. She is as *polyonymos* among archæologists at the present hour, as she was in the days of the Prometheus, and it may be doubted if Aischylos even knew of her wide prevalence. Whatever may have been the use of the whorls, this evidence of the Alambra graves should not be left out of the problem.

### III.—*ΑΥΚΑΒΑΣ*.

Under the word *λυκάβας*, Liddell and Scott, in their lexicon, write as follows: "On later Greek and Roman coins *Α* was prefixed to the number of the year, meaning *λυκάβας*, as is proved by a coin of Vespasian, where it is written at full length; v. Eckhel *N. Doctr.* 4, p. 394." Eckhel is authority for the coin of Vespasian, but not for the character *Α*, which should be read *L*. As a similar statement appears in Reinach's "*Manuel de Philologie Classique*," II. p. 160, it seems worth while to draw attention to it. As to the probability that the character *L* had anything to do with *λυκάβας*, I have spoken at length in the "*Obelisk Crab Inscriptions*," pp. 9-12, where the investigation seems to show a totally different connection. In regard to this I may be permitted to quote a passage from a letter received from Dr. Isaac Taylor, some time since. "Before becoming acquainted with my friend Dr. Poole's conjecture as to the source of the sign *L*, I had independently arrived at the conclusion that it must be a loan-symbol from the Demotic. The free introduction of Demotic symbols among the uncial Greek characters of the Coptic alphabet, of Greek numerals into the Ethiopic script, of Semitic logograms into the Sassanian Pehlevi, and the use of Latin logograms, such as £. s. d., among ourselves, suggest and confirm this solution."

A. C. MERRIAM.

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## THE SIRIS BRONZES.

[Plate VI.]

The bronze, (height 7 in.) illustrated on Plate VI. from my drawing, and its companion, known as the Siris bronzes, are considered to be the finest examples known of the toreutic art, *ἔργα ἐξήλατα καὶ σφυρήλατα*, "works beaten down and hammered up from the inner side." They were found in 1820, in Magna Græcia, in the ruins of Grumentum (now Saponara) not far from the river Siris; near this place Pyrrhos fought his first battle, and they may have formed part of the spoils of that engagement. Such shoulder pieces of a Greek suit of armor covered the leather straps by which the back and breast pieces of the cuirass were held together, and hung down upon the breast. These admirable works were acquired at Naples by P. O. Brönsted, and sold by him to the British Museum in 1833 for £1,000, raised by a subscription towards which the trustees gave £200. Both are engraved in Brönsted's *Bronzes of Siris*, published by the Dilettanti Society in 1836. Brönsted's theory was, that they belonged to the school of Lysippos, and this accorded with his suggestion that they were connected with Pyrrhos. But all recent writers agree in assigning these works to the school of Scopas, and in this connection Lenormant suggests that they may have belonged to Alexander Molossos, king of Epeiros, or to one of his generals. The subject of the relief is variously called Achilles slaying Penthesileia, or Ajax Oileus slaying the Amazon Derione; but it is more probably a conventional group of a Greek warrior and an Amazon, such as numerous sculptural compositions, like the marbles of Phigaleia and Halikarnassos, repeated in endless variation without attempt at individualization. In the parts of the relief that stand out most boldly, the thickness of the beaten bronze does not exceed that of heavy writing paper. See *Guide to the Bronze Room*, Brit. Mus., 1871; Waagen, *Art Treasures*, I. 93; Murray, *History of Greek Sculpture*, II. 334-5; Müller, *Ancient Art*, p. 271; Lenormant, *La Grande Grèce*, I. 447-49.

CHARLES C. PERKINS.

## ART COLLECTIONS.

### THE CHARVET COLLECTION OF ANCIENT GLASS IN THE METROPOLITAN MUSEUM OF ART, NEW YORK.

[Plates VII. and VIII.]

"Honor to whom honor is due." For the results of this paper the writer is indebted to the work of W. Fröhner, entitled *La Verrerie Antique. Description de la Collection Charvet*.<sup>1</sup> For this dependence there is indeed an illustrious authority in the *Römische Alterthümer* of Theodor Mommsen and Joachim Marquardt. In Vol. VII. p. 723, *Privatleben der Römer* by Marquardt, the passage here translated introduces the section relating to glass: "The merit of having solved the problem [of treating the subject of ancient glass] as far as possible at present, belongs however to W. Fröhner, from whose learned and critical history of the art I draw the leading conclusions." If additional apology be needed for gleanings from the work of another, with due acknowledgement, the material offered, let it be noted that the folio volume, of one hundred and thirty-nine pages of text, used as an authority, is accessible to few readers in this country. The luxury of color illustration in one hundred and twenty-seven examples of the size of the originals, in addition to forty vignettes in the text, is of the highest quality of French perfection. Only a small edition was printed, and the copies, now rarely offered for sale, can scarcely be had at less than the cost of production (about \$60). Happily the Charvet Collection itself is in New York City, and for illustration of this article the originals are at the service of the public.

The Charvet collection, containing four hundred pieces of ancient glass, was purchased in 1881 by a trustee for the Metropolitan Museum of Art, through the intervention of its Director, at that time in Paris. Although made by a private collector, it was the finest in France, and will bear comparison with the collections in the great museums.<sup>2</sup> M. Charvet had

<sup>1</sup> Le Pecq. J. Charvet, Chateau du Donjon, 1879. M. Fröhner has been *Conservateur Adjoint* in the Department of Ancient and Modern Sculpture of the Louvre, and is distinguished for his catalogues of the Ancient Sculpture and Ancient Inscriptions of this Museum, for his monograph on the Column of Trajan, and for other important contributions to archaeology.

<sup>2</sup> In Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*, III., *Phénécie*, p. 734, we find the remark concerning the collection of M. Gréau: "La collection de verres antiques qu'il possède est certainement la plus riche qu'il y ait en Europe depuis que la collection Charvet est partie pour l'Amérique."

a passion for undamaged pieces, and had selected these examples among thousands which had passed through his hands. This collection is a valuable possession for two especial reasons: in comprehensiveness and in quality it stands among the first; and it has served as the text for an archæological treatise which has become the only adequate compendium of the subject. We may add a third reason: the illustrious discoverer of the Cypriote antiquities in New York had preserved his other collections intact at the expense of his glass and his coins. To defray the expenses of his excavations many of his finest specimens of glass were sacrificed, and among these M. Charvet found a portion of his harvest;<sup>3</sup> thus the magnificent collection of Cypriote glass in New York has its appropriate supplement and extension in the Charvet collection.

We have said that the work of M. Fröhner on the Charvet Collection has become the only adequate compendium of the subject of ancient glass; but the most interesting feature of his work is the confession of his ignorance, and the statement of the unsolved problems which the subject of the history of ancient glass offers. In fact his work, although the best, is really that of a pioneer, for the subject had never been attacked by antiquarians in earnest until Fröhner penned his catalogue.

It is a happy coincidence, when nature adds its charm to that of art, when popular attractiveness and historic interest are combined in the same study. This coincidence is an aspect of our subject. Although highly appreciated by amateurs for its iridescence and artistic qualities, on the other hand, glass has never attracted the class of archæologists devoted to inscriptions, for, aside from a few makers' names, it generally has none to offer. It does not present, like the Greek vases, the Etruscan mirrors, or the ancient gems, a field for the student of mythology. It does not convey, like the ancient sculpture, an all-embracing view of Greek civilization and religion. It does not shed such light on ancient history as may be found in numismatics. And the difficulties of the subject are connected with these same causes of neglect by archæologists. Glass rarely having inscriptions, the history of the subject evades one by the absence of dates. Glass rarely having pictorial designs, the subject cannot be built up by such relation with other arts as is often offered by coins, by the pictures of vases, or the general interlacing of forms and subjects in all other branches of the ancient arts. Finally, the immense variety of forms and of colors at the disposition of glass-blower and moulder has resulted in such a versatility of aspect and of type as to have left the subject in a state of chaos.

<sup>3</sup> About three hundred fine pieces in the Fitzwilliam Museum, at Cambridge, as well as some of the finest antique pieces of the Slade collection in the British Museum, are from the Cesnola excavations.



And yet, once more, these difficulties of the subject arise from the aspects which give it the greatest importance. Of what other branch of ancient art, for instance, can it be asserted that it had no decadence; and yet it is this fact which causes the supreme difficulty in the matter of classification. Among the plate illustrations which have been chosen for typical purposes, as far as the limited number would allow, the latest piece (No. 6, Pl. VII.) belongs to the early Middle Ages. It is the only mediæval piece in the Charvet collection. Found in a Frankish tomb at Bellenberg-Voehringen, it probably dates from the sixth century.<sup>4</sup> As the custom of placing objects of art and of use in tombs generally disappeared among the German tribes with the triumph of Christianity, a moment's reflection will show that the sixth and seventh centuries must be very nearly the limit of our knowledge of early mediæval glass. And yet of the very date when the religious revolution deprives us of the objects on which estimates may be based, we find a piece which will compare favorably with any of antiquity. Or, noting the adjacent No. 5 of the same plate, which is from the tomb of a young girl at Beauvais,<sup>5</sup> and is dated by a Roman coin of the third century, what more beautiful work in glass could be found in any period? Certainly no statue, coin or design of the third century A. D. could lay claims in its own department to a parallel standing, as compared with earlier works.

This continuance of the glass art at a high pitch of excellence in the latest period of antiquity, also attested by the wonderful development of the Byzantine mosaics, reminds us that the Venetian glass is rather a survival than a revival of the greatness of antiquity. Whether we attach more or less importance to the actual local continuance of an ancient art from the fifth century, when Venice was founded, until the time of the eleventh century, when records on this subject begin in Venice; or whether we attach by contrast more importance to the influence of Byzantine art on Venice; the link with antiquity is equally unbroken. The latest known vessels of antiquity and the earliest known of Venetian manufacture exhibit the same artistic qualities, and were therefore connected by those which have disappeared. In early antiquity the Syrian manufactures were renowned, and they were still in operation in the twelfth century A. D., and the Jews of Constantinople were famous in this branch of manufacture in the sixth century A. D., as well as throughout Europe in the Middle Ages. In the earliest antiquity the

<sup>4</sup> Beaker of transparent glass with light amber-colored relief lines in spiral. Leaf-shaped attachments in dark amber color. Height  $7\frac{1}{4}$  inches. No. 198, Mus. classif.

<sup>5</sup> Transparent glass with spiral ribbing. Opalescent effect from irisation. Height  $8\frac{1}{4}$  inches. No. 154, Museum classification.

Egyptian manufactures had reached the highest pitch of art, and those of Alexandria were still famous in the late Roman period: the sand and alkalis of Alexandrine import were used in Venice throughout the Middle Ages.

This absence of a decadence in ancient glass deprives the antiquarian of that standard of style by which at once, in the Roman, Greek; and Eastern arts, centuries are distinguished; nor are even these national distinctions clearly determined. In architecture, sculpture, and painting we learn to distinguish the Egyptian, the Greek, and the Roman. By the glass art we learn to unite them. In no other art can antiquity, from first to last, be so recognized as an essential whole. And the reason is apparent: In glass the art and the matter are, so to speak, one. In architecture, sculpture, and painting there was always the same original dependence on the great mechanic art of the East—the same continuance of them. But elsewhere the form conquered the matter; and who stops to think that the masonry of the Parthenon is fitted like the Phœnician, that it was quarried by a use of metals drawn from Egypt, measured by standards of Assyrian or Chaldean origin, and raised into position by an Eastern mechanic science. In the glass art the genius of the individual artist and artisan combined was above the limitations of race and of epoch; and, whereas the transformations of history are elsewhere revealed, here lies the study of its continuity. How was this continuity established and preserved? was it not by commerce? Take for instance another gem of the Charvet collection, the first piece of Plate VII. (No. 4).<sup>6</sup> By the aid of an inscription giving the maker's name, *ENNION* we know that this piece of Greek glass from Cyprus (Cesnola, excavations) belonged to a factory which had commercial relations with the Crimea (an amphora by the same maker is in the museum of St. Petersburg), with North Italy (two drinking-glasses in the Museum of Turin, one found with a coin of Claudius; another glass in the Museum of Parma), and with Sicily (drinking glass in the Museum Catajo). Ennion's factory is believed by Fröhner to have been in Sidon. This one object, then, gives a striking instance of the far-reaching character of ancient Mediterranean commerce.

Once more the difficulties of the subject and the peculiar lessons it teaches are inseparable. In the general absence of inscriptions how difficult to say, in view of this wide diffusion of a single maker's work,

<sup>6</sup> Color, deep mazarine blue with moulded reliefs of good Greek style. Height  $4\frac{1}{2}$  inches. Assigned by Fröhner to the early Ptolemaic period—in spite of the coin of Claudius found with one of the Italian pieces. M. Charvet paid 4,000 fr. for it. No. 322, Mus. classif.

that a piece of glass belongs to the country in which it was found. As an example of the pieces which it is so difficult to elucidate, I give the centre piece (No. 2) of Plate VIII. The type here represented is defined by Fröhner as that imitating the appearance of precious stones—in this instance, of agate or of onyx. After a description of the type which this vase represents, of the localities in which it is found, of the specimens which are known, Fröhner concludes with the remark that only discoveries still to be made can determine the locality of the manufacture or the date.<sup>7</sup>

Notwithstanding these uncertainties the subject is not lacking in certain broad aspects of special historical value. Glass was, in the later days of antiquity, in more general use, for a greater variety of purposes, and of a higher average of artistic quality in color and in form, than in our own times. In early antiquity, at least out of Egypt, it was valued as a gem, and objects made of it were associated with vessels of silver and gold. The small vessels of opaque colored glass, Nos. 1 and 3 of Plate VIII., the earliest known to Mediterranean commerce, show, by their diminutive size and the fact that they are frequently found in stands of beaten gold, the rarity and value of glass in its earlier days.<sup>8</sup> To find the use of glass for domestic purposes general and common it is necessary to reach the first century B. C., if we take into account the countries of the western and eastern Mediterranean. Then began the period which covered even exterior walls with colored mosaics, and floors with tiles of this material; which so multiplied its use for domestic purposes that hucksters made their living in Rome by exchanging lucifer matches for bits of glass to be remelted in the furnaces. In the museum of Naples there are 3,000 pieces: in the Cesnola Cyprus collection there are now exhibited about 2,900 pieces. It is computed that in a single year at Rome, 1858-59, 1,200 vessels or fragments of value were found. Even in Winckelmann's time, the 18th century, cart loads of fragments were being used for the Italian furnaces, and as far back as the 12th century, the monk Theophilus shows us the Franks melting fragments of vases and mosaics for the manufacture of their own stained

<sup>7</sup> Bottle vase with ground of so deep a blue as to appear black. Agate-like stripings of white with a little amber and light blue. Height  $4\frac{1}{4}$  inches. From Cyprus, Cesnola excavations. No. 247, Mus. classif.

<sup>8</sup> 1. Alabastron of opaque white glass, with thick walls, ornamented with claret colored stripes and zigzags. Height  $3\frac{3}{8}$  inches. It was found in Attica, and is marked with the No. 307 of the Museum arrangement. 3. In shape of an Amphora, of opaque, deep sky-blue color, with irregular horizontal stripes of yellow, zigzag bands of yellow and turquoise. Height  $3\frac{1}{8}$  inches. From Corinth. No. 390 of the Mus. classif.

glass. For this period of endless number and countless variety no illustration short of a hundred specimens would be at all adequate, and it has been thought best not to attempt to illustrate it at all in the present article.

For this period, which has left such multitudes of specimens, our uncertainties are mainly of detail. It is in the centuries back of the Christian era that the study becomes difficult. That glass was a comparative rarity in Greece proper, in the fourth and fifth centuries B. C., appears sufficiently certain.

Fröhner asserts that not a single type can at present be definitely assigned to a Greek origin of the distinctively Greek time. That the art is originally Oriental, at first Egyptian, and then Syro-Phœnician, is positive; equally positive, that a general use of glass in the eastern Mediterranean countries must have preceded and prepared its extensive use in the West. Still the process of the extension of the foreign commerce of the older factories and the establishment of new centres of manufacture toward the West is very obscure. The unity of the art of glass is more significant and more apparent than the sequence of steps in its diffusion or development.

One feature of the Cypriote glass-finds as connected with the history of Greek pottery has not, as far as known to me, been hitherto made prominent. Although Cyprus has been a mine of wealth for the study of Greek pottery, Greek vases of the good period are almost absolutely wanting. Some explanation might be found in the decadence of the Greek power in Cyprus in the fifth and fourth centuries B. C., under Persian ascendancy (until its overthrow by Alexander), or in the provincial perpetuation of the earlier Phœnician types. But may not this early disappearance of Greek vases in Cyprus be related to the gradual diffusion of the glass art toward the West? Certain it is that the disappearance, throughout the Greek world, of the Greek (so-called Etruscan) vases, in the 1st century B. C., is coincident with the extension of the use of glass in the West. The custom of regarding the "Samian" Roman ware as the successor to the art of the Greek vases is manifestly in disregard of the fact that glass in the Roman period largely took the place of pottery in the Greek. Undeniable as is the decadence of Greek art in the Roman time, such a case of extinction as is exemplified in the art of the Greek vases is otherwise absolutely unknown. Undoubtedly the Sicilian and Greco-Italian vases of the late period exhibit a marked decadence, but not such as to explain an absolute disappearance of figured designs had not the potter's art given way in bulk to that of the glass-blower and glass-moulder. Is it a daring hypothesis, which would explain the absence in Cyprus of Greek vases in the styles of the fourth and fifth centuries

B. C. by the diffusion, from Egyptian, Syrian, and local factories, of the use of glass, which, at a later date, also supplanted them in the mother country and in the western colonies? This much, at least, is certain, that many of the forms and types common to the Roman Imperial time must be considered, like the art as a whole, to be an oriental inheritance, perpetuated in the East and extended to the West.

In a general way, the ability to date a piece as actually of the Roman Imperial period, or to fix it as a type known to that period, is easily acquired. This ability is based on a comparative study of the glass found in Gaul and Roman Germany with that of the countries of the east shores of the Mediterranean. Aside from the Greek colonies headed by Marseilles and from Southern Narbonese-France, these countries did not come definitely within the field of Mediterranean civilization till after the Roman conquest and the close of the first century B. C. If, then, we find, in Syria, Cyprus, Egypt, Greece, or Italy, a specimen analogous to those found in Roman Gaul or Germany, such a specimen is actually or potentially of the Roman Imperial time, because a piece found in Roman Gaul or Germany is dated as Roman by its locality (Britain is to be classed with them in this connection). On the same principle, a type confined to the Etruscan or Greek portions of Italy in common with Greece, Cyprus, Syria and Egypt would be, almost certainly, earlier than the second century B. C.

Under this head falls the very important class of pieces exemplified by Nos. 1 and 3 of Plate VIII. Of all types this is the most interesting from its very uncertainties, and the fact, made patent by Fröhner's exposition, that its history must be re-written subject to his conclusions. According to Fröhner, an entire class of glass vases has been assigned by archaeologists to a Greek or Phœnician art, when in reality it belongs to neither. The vases in question are of small dimensions and rarely more than double the size of those illustrated. They are in form generally confined to the *alabastron* (No. 1), or imitation of the same form common in the ancient Egyptian alabaster vases; to the *amphora* (No. 3), a vase with small handles, pointed lower end and small mouth; to the *œnochoe* or pitcher-shaped, and the *krater* or wide-mouthed vase. Round bottomed vases, in other respects like the amphora, are also common. Of these the commonest forms are the alabastron and the amphora. The limitation as to shapes is in striking contrast to the endless variety of forms common in other ancient glass, and this limitation is connected with the opaque character of the vitreous material, which so closely resembles a porcelain as to have been classified by one writer<sup>9</sup>

<sup>9</sup> Wilkinson, *Ancient Egyptians*, Vol. II. pp. 12 and 150.

under this head.<sup>10</sup> The decoration is most frequently in irregular horizontal bands of wave lines and zigzags, and the most frequent colors are yellow and turquoise on a dark-blue ground, or turquoise ground with yellow and dark-blue wave lines and zigzags. Claret-colored lines on a white ground form a well-defined but less numerous variety. These small vases are supposed to have been toilet pieces used for perfumes and cosmetics, and were highly prized, since they have been found in the tombs on stands of beaten gold, as already remarked. Their value is also shown by the fact that, in the class of Cypriote tombs where they occur, not more than one tomb in fifty yields a piece (examples in case 22, Cesnola Glass). They are not known to the Roman Imperial time and the centuries after the Christian era. The earliest dated glass vessel in the world belongs to this class; the little jug of the British Museum, in opaque turquoise-blue glass with branches and bands in yellow.<sup>11</sup> The hieroglyphs engraved around the neck give the name of Thothes III. and consequent date of about 1600 B. C. The form, approximating that of a shortened German seltzer bottle tapered toward the base, is a variation from those specified, but the character of the glass and its colors are the same. Other specimens of this opaque colored glass, in all the forms mentioned, in the British Museum, are from Egyptian remains in the Sinaitic Peninsula, and are ascribed, on the authority of Dr. Birch, to the XIXth dynasty, c. 1500-1400 B. C., on account of the character and inscriptions of the associated remains; others in the British Museum are from tombs of the XVIIIth dynasty.<sup>12</sup>

Other specimens of this glass are frequently found in Egypt, but without equally definite or accessible means of fixing a date (in the Abbott Collection of the New York Historical Society there are two fine specimens of the "Krater" form): Large numbers of this class are from tombs in Greece, the Greek colonies, and Etruria. All the pieces of this class in the Charvet collection (42 examples) which have specified localities are from Greek tombs. From such finds arose the presumption that these small vases were of Greek origin, a presumption not opposed by the Etruscan finds, since the so-called Etruscan pottery, with rare exceptions, is certainly Greek and imported.

This presumption is, however, only a counterpart of that earlier mistake, already detected by Winckelmann and long since exploded, but

<sup>10</sup> The Chinese manufacture a glass equally resembling, and equally distinct from, porcelain.

<sup>11</sup> No. 283 of Harrison's photographs, and in Wilkinson's *Anc. Egypt.* (ed. Birch) Vol. II. p. 142.

<sup>12</sup> Harrison's Photographs, No. 283.

still perpetuated in the popular term "Etruscan vases." But while the "Etruscan" vases of pottery are Greek, the "Greek" vases of glass are Egyptian. Caere, the locality of Etruria which has most abundantly supplied these vases, was the most important entrepôt of Egyptian commerce (by Phœnician or Greek mediation), and the objects found with them are of Egyptian character. In Greek localities, those in most intimate commercial relations with the East, like Athens, Corinth, Camirus in Rhodes, and the Greek colonies of Cyprus, have furnished the greatest number.

This brings us to the suggestion of a Phœnician origin. In the catalogue, made by Mr. Nesbitt, of the glass in the South Kensington Museum, the opaque polychromatic glass vases in discussion are uniformly without specified localities and uniformly designated (with one exception) "Egyptian or Phœnician." In the Egyptian Guide of the British Museum, Dr. Birch suggests the Phœnician Sidon as a possible source for the specimens from the Sinaitic Peninsula and for those from the tombs of the xviii<sup>th</sup> dynasty.

To the hypothesis of Phœnician derivation Fröhner offers the general rejoinder of "no evidence" and the remarkable fact, that there is not a single glass vessel in existence earlier than Greek or Roman time which can be positively ascribed to a Phœnician manufacture. It need hardly be remarked, after what has been said, that discovery in a Phœnician tomb is not positive evidence of Phœnician manufacture. Notwithstanding the undoubted importance at an early date of Phœnician glass factories, the precedence of Egypt and the dependence of Phœnicia on Egypt cannot be denied. But that this particular type was ever borrowed or imitated cannot be at present argued from specimens or from ancient authorities.<sup>13</sup>

To sum up the demonstration of the Egyptian origin of these vases, there is to be noted; first, the palpable correspondence of colors and of paste with the Egyptian enamels—especially the *cachet* of the Egyptian turquoise and other blue-greens; the positive evidence of the presence of many specimens in Egypt, and the negative evidence of their rare occur-

<sup>13</sup> "A part quelques fragments de l'époque gréco-romaine, il n'existe pas dans nos musées un seul verre que l'on puisse attribuer à la Phénicie avec une entière certitude" (Fröhner, p. 19).

"Depuis quelques années on donne à l'industrie phénicienne les flacons en verre opaque multicolore. Il peut y en avoir dans le nombre qui viennent de Sidon; mais en thèse general rien n'est plus erroné que cette classification" (ibid. p. 21).

"On les appelle *verres grecs* parcequ'il n'existe pas de verre grec de l'ancien style, tantôt *verres phéniciens*, parcequ'on ne connaît pas de verre phénicien digne de ce nom, et qu'il fallait bien combler des lacunes aussi regrettables. Mais ces attributions ne reposent sur aucune base sérieuse" (ibid. p. 41).

rence in Phœnicia, as far as finds have been made or reported; the fact that the earliest existing dated glass vessel is an Egyptian piece of this type; and the corroborative evidence furnished by a passage of Strabo. This author, as quoted by Fröhner, was informed in Alexandria that only there could be obtained the sand proper for the making of "the beautiful polychromatic glass." Fröhner adds that the term *βήσιον*, by which the "Alabastron" was distinguished in Alexandrine Greek, is unknown to the other Greek dialects.

WM. H. GOODYEAR.



## CORRESPONDENCE.

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### CARTHAGE ET L'ARCHÉOLOGIE PUNIQUE EN TUNISIE.

Depuis que la France a étendu son protectorat sur la Régence de Tunis, les études d'archéologie africaine ont reçu une nouvelle impulsion, et de nombreuses découvertes se sont produites, coup sur coup, dans le domaine des antiquités puniques, berbères et gréco-romaines de l'Afrique septentrionale. Le gouvernement français a envoyé dans des régions jusqu'ici à peu près vierges et inexplorées, des missionnaires archéologues qui, secondés avec un dévouement absolu par les officiers du corps d'occupation, ont signalé de nombreux monuments de l'époque carthaginoise et romaine, identifié des ruines de villes, reconstitué le réseau des anciennes routes, en un mot, ont complètement renouvelé l'histoire de cette intéressante portion du monde ancien. De ces recherches actives et persévérantes, il est résulté des publications importantes, et mon but serait, ici, d'en faire connaître quelques-unes, celles qui touchent de plus près à l'ancienne Carthage et aux établissements des Carthageois sur la côte est et nord de la Tunisie.

Les remarquables études que M. Philippe Berger a consacrées, dans la *Gazette archéologique* de 1880, à la *Trinité Carthaginoise*, viennent d'être complétées par deux suppléments importants. Dans le premier, intitulé *Stèles trouvées à Hadrumète*,<sup>1</sup> M. Berger décrit et commente des stèles à symboles puniques que lui a fait connaître M. l'abbé Trihidez, aumônier du corps expéditionnaire français. Tous ceux qu'intéressent les études d'archéologie orientale connaissent, maintenant, ces petits monuments à fronton triangulaire, sur la face antérieure desquels se trouvent gravés au trait des symboles qui se rattachent à la religion carthaginoise et sont le plus ordinairement accompagnés d'une inscription votive en l'honneur des grands dieux du panthéon punique. On en a trouvé en Sicile; à Carthage, à Utique, et sur un grand nombre d'autres points de la côte méditerranéenne occupés par les Carthageois. Celles qu'étudie particulièrement M. Berger dans le travail que nous signalons proviennent de fouilles faites dès 1867, lors de la construction de la nouvelle église de Souse, ville bâtie, comme on sait, sur les ruines de l'ancienne Hadrumète. Particularité bien curieuse et encore inexpliquée, ces stèles, découvertes à une profondeur de

<sup>1</sup> *Gazette archéologique*, 1884, p. 51.

cinq ou six mètres au-dessous du sol actuel, recouvraient de petites urnes en terre rougeâtre fort grossière, renfermant des ossements calcinés. Quelques esprits ingénieux ont émis l'hypothèse que ces os calcinés par le feu étaient des débris humains, éloquents vestiges des sacrifices humains en usage chez les Carthaginois. J'ai pu moi-même étudier sur les lieux la question, et j'ai fait examiner les ossements par des médecins militaires français qui ont tous été d'avis que ces débris n'ont pu appartenir à un corps humain, mais au contraire à des animaux, probablement à des moutons. Il faut donc remplacer la légende des sacrifices humains par des immolations de moutons. Mais une autre question se présente tout de suite à l'esprit : quel rapport ces urnes à ossements ont-elles avec les stèles qu'on a trouvées au-dessus ? Est-ce le hasard qui a rapproché les unes des autres, ou bien a-t-on immolé des moutons en l'honneur des divinités mentionnées sur la stèle ? La première hypothèse me paraît la plus vraisemblable, car dans les inscriptions des stèles puniques on ne fait pas la moindre mention d'un sacrifice quelconque ; puis, nulle part ailleurs on n'a rencontré de pareilles urnes cinéraires au-dessous des stèles que nous possédons aujourd'hui par milliers. Il est donc bien superflu, suivant moi, de chercher une raison scientifique à cette association toute fortuite des urnes et des stèles d'Hadrumète.

Quatre des stèles d'Hadrumète ont paru plus particulièrement intéressantes à M. Berger. La première représente un portique formé de deux cariatides qui supportent une large frise : c'est un des rares monuments qui nous permettent de nous faire quelque idée de l'architecture carthaginoise. Les colonnes, très élancées, sont supportées par une base qui affecte la forme d'un bouquet de feuilles d'acanthé, d'où semble jaillir le fût qui monte en se rétrécissant très sensiblement et se termine à la place d'un chapiteau, par un buste de femme. Cette femme, vue de face, a les traits d'une déesse. Ses cheveux retombent en larges boucles sur ses épaules, et elle porte dans ses mains ramenées sur sa poitrine, un grand croissant surmonté du globe solaire. Sur sa tête elle porte un autre globe qui supporte la frise, et son vêtement est simulé par le fût de la colonne, dont les cannelures parallèles forment les plis. La frise se compose d'un bandeau de fleurs de lotus renversées, au-dessus desquelles s'étalent les ailes éployées du globe solaire entouré de serpents ; plus haut, en guise d'entablement, une rangée d'*uraeus* vus de face ; et enfin, sous le fronton triangulaire, une rangée de rosaces.

Ce qui ajoute encore à l'intérêt de cette représentation, c'est que les bustes des cariatides ne sont pas, comme on pourrait le croire tout d'abord, de simples motifs d'ornement ; il faut leur reconnaître une signification religieuse et y voir l'image d'une déesse : c'est la première fois qu'une divinité purement punique paraît avec des traits aussi précis. Pourtant,

la même divinité est reproduite sur deux des stèles trouvées par M. de Sainte-Marie à Carthage ; mais le sujet est traité un peu différemment et nous est parvenu en moins bon état de conservation.

Quelle est cette déesse phénicienne dont les attributs rappellent ceux de la déesse égyptienne Hathor ? Ce ne saurait être, conclut M. Berger, que Tanit qui était, comme Hathor, une déesse lunaire : nous avons donc maintenant, une représentation matérielle de la *Virgo coelestis* si fréquemment invoquée sur les monuments carthaginois, et nous saisissons un des points de contact de la mythologie phénicienne avec la mythologie égyptienne. D'autres stèles étudiées par M. Berger portent sur leur face antérieure l'image en relief de trois petits cippes de forme carrée, rangés sur une seule ligne, sensiblement plus larges à leur base qu'à leur sommet, et celui du milieu plus grand que les deux autres. Cette figure grossière qu'on ne rencontre pas une seule fois sur les stèles de Carthage nous fait toucher du doigt dans toute sa rudesse, le caractère de la religion carthaginoise, lorsqu'elle était pure encore de toute influence égyptienne ou grecque. Nous sommes en présence de l'image primitive de la divinité, sous la forme d'une pierre conique ou d'un bétyle, ce qui caractérise les religions orientales dans la première phase de leur développement. Mais ce qui est particulièrement intéressant ici, c'est le groupement de ces figures coniques, trois par trois : cette triade est le symbole rudimentaire de la trinité carthaginoise, dont les éléments indissolublement liés, se résolvaient en une unité supérieure.

Ce point a été plus nettement encore mis en lumière par la seconde étude de M. Berger : *Lettre à M. Alexandre Bertrand sur une nouvelle forme de la triade carthaginoise.*<sup>2</sup> Sur une stèle trouvée à Lilybée, on voit, gravée au trait, une scène d'adoration : un homme en prière devant un pyrée, derrière lequel se trouve l'image conique de Tanit ayant à droite un caducée ; au-dessus, les trois cippes de forme conique, celui du milieu plus élevé que les deux autres et surmonté du disque et du croissant renversé. Sur quelques stèles d'Hadrumète, ce même groupe de trois figures coniques se trouve répété deux et trois fois sur la même stèle, de façon à présenter deux ou trois petites triades identiques, juxtaposées. Mais, remarque M. Berger, "la triade du milieu a pris plus d'importance que celle des côtés, si bien que nous nous trouvons en présence d'une véritable ennéade, dans laquelle la triade centrale joue, par rapport aux autres, le même rôle que joue, dans chacun des groupes, l'unité du milieu."

La représentation de la divinité sous la forme de trois cippes coniques paraît donc avoir été constante dans la religion carthaginoise, et l'on peut trouver dans cette image la confirmation directe de la théorie des mytho-

<sup>2</sup> *Revue archéologique*, Avril, 1884.

logues qui considèrent le panthéon carthaginois comme formé d'une série de triades hiérarchisées, qui vont en décroissant, depuis les grands dieux jusqu'aux divinités inférieures. En tête de ces grandes divinités, d'après le traité de Philippe de Macédoine avec Carthage, conservé par Polybe, se trouvent le Génie de Carthage, Héraclès, et Iolaüs, dans lesquels on reconnaît les dieux invoqués sur les stèles,—Tanit, Baal-Ammon, et un dieu-enfant appelé Joel dans les inscriptions carthaginoises. Rien de plus naturel, ce me semble, que de regarder les trois cippes coniques des stèles d'Hadrumète comme les symboles de ces trois divinités suprêmes du panthéon carthaginois.

Nous ne quitterons pas les ruines d'Hadrumète sans mentionner deux inscriptions peintes sur tesson de poterie, que M. Paul Melon a recueillies à Souse.<sup>3</sup> Ce sont deux inscriptions en caractères néopuniques, si effacés qu'il est presque impossible de les lire. Dans les fouilles que le gouvernement français m'a chargé d'entreprendre à Carthage, durant l'hiver dernier, avec M. Salomon Reinach, nous avons également découvert un *ostrakon* couvert d'une longue inscription néopunique, à l'encre, malheureusement aussi à peu près indéchiffable.

Les ruines qui couvrent la Tunisie ont eu presque toutes, le malheur d'avoir été exploitées comme carrières par les diverses populations qui ont successivement occupé le pays. Il en résulte que les plus anciennes, celles qui remontent jusqu'à l'époque de la floraison de l'empire carthaginois sont les plus maltraitées : Romains, Vandales, Byzantins, Arabes les ont tour à tour inconsciemment détruites, de sorte qu'aujourd'hui, il en émerge bien peu de chose au-dessus du sol. La racine des murs est parfois le seul témoin des constructions puniques, et c'est surtout dans les nécropoles, quand elles n'ont pas été par trop brutalement violées qu'on a retrouvé des vestiges de l'antiquité carthaginoise. Tout le long de la côte de la grande et de la petite Syrte, là où étaient échelonnés ces *emporia* phéniciens si prospères et si riches, ces entrepôts du commerce de Carthage avec l'Orient, avec les royaumes numides et le centre de l'Afrique, on peut dire qu'il ne reste presque rien en dehors des vestiges de l'époque romaine. Au fameux promontoire appelé *caput Africae*, qui sépare les deux Syrtés, on voit bien, le long de la côte, des substructions puniques battues par les flots de cette mer inhospitalière ; on trouve aussi à la base de ce promontoire sur lequel est aujourd'hui la ville de Mehdiâ, une nécropole phénicienne qui remonte à la plus haute antiquité. Mais tous les tombeaux, creusés dans la roche vive, sont ouverts depuis des siècles ; on en a volé les richesses et dispersé les ossements. Il n'en reste plus un seul qui puisse offrir quelque espoir à la curiosité de l'archéologue.

<sup>3</sup> *Revue archéologique*, Septembre, 1884, II. p. 167.

Cependant, entre Mehdiâ et Monastir, sur le bord de la mer, en un endroit qui a eu l'heureuse chance de n'être jamais habité, ou occupé par des constructions postérieures à l'époque punique, M. Paul Melon a rencontré une nécropole phénicienne où le vandalisme n'avait pas absolument fait table rase.<sup>4</sup> Sept ou huit chambres sépulchrales étaient à peu près intactes ; l'une d'elles contenait encore un corps en place, et, soit auprès de ce cadavre, soit dans d'autres salles, on a recueilli quelques menus objets de l'époque punique : des lampes, avec un bec d'une longueur inusitée, qui rappelle les lampes égyptiennes ; elles sont en terre noirâtre, sans anses, et ornées de stries qui partent du trou central. Mais ce qui rend cette découverte particulièrement intéressante, c'est que la forme des tombeaux diffère entièrement de celle des tombeaux trouvés à Tyr et aux environs, tandis qu'elle est identique à la forme des tombeaux d'Aradus. Le caveau est creusé dans le roc, et l'on y descend par un escalier de cinq ou six marches, aboutissant à une porte haute de 70 centimètres et large de 60. Le plafond de la chambre a environ 1 m. 50 au-dessus du sol. "A droite et à gauche, dans la plupart des tombeaux, se trouvent deux lits creusés dans le roc, occupant toute la longueur de la chambre : c'est sur ces lits que l'on plaçait le mort. Entre les deux lits, se trouve un espace vide, de quarante centimètres de largeur, qui forme couloir. On y descend par deux marches : sa profondeur est de soixante centimètres environ. Quand on s'y tient debout, la tête d'un homme de taille ordinaire touche le plafond de la chambre sépulchrale. Au fond, au centre de la paroi, entre les têtes des lits, est une petite niche, dans laquelle on devait mettre une lampe."

Si l'on suit la côte des Syrtes, en remontant vers le sud, comme je l'ai fait l'hiver dernier avec M. Salomon Reinach, on sera forcé de reconnaître que les vestiges phéniciens ne sont pas plus considérables ; les ruines romaines les recouvrent sans doute, et il faudrait creuser parfois très profondément pour recueillir des débris contemporains d'Annibal. La Byzacène qui fut le grenier de Carthage avant d'avoir été celui de Rome, et qui comprenait des villes comme Thenae, à l'extrémité septentrionale de la petite Syrte ; Alipota, probablement la *Sullecti* des Romains ; Acholla fondée par des colons phéniciens venus de Malte ; Thapsus, au cap Demas, avec un grand môle qui se prolonge au loin dans la mer et dont on admire encore les restes imposants ; Leptis minor, dont le nom est resté dans le pays sous la forme *Lemta* ; l'île de Cercina ; enfin Thydrus dans l'intérieur des terres, où l'on voit un amphithéâtre aussi bien conservé que le Colisée à Rome : toutes ces villes, dis-je, où les ruines de l'époque romaine abondent, n'ont rien conservé de l'époque phénicienne, qui

<sup>4</sup> *Revue archéologique*, Septembre, 1884, p. 166 et suiv.

émerge au-dessus du sol. On ne trouve même dans le pays aucune des monnaies à légendes puniques qu'on leur attribue. Dans le golfe de la grande Syrte, il ne faut pas songer davantage à rencontrer des vestiges remarquables de la puissance carthaginoise ; l'ancienne ville qui s'élevait à Maharès n'a que des ruines romaines ; Tacape, à l'entrée de l'oasis de Gabès, port important à l'époque punique et romaine laisse à peine deviner aujourd'hui son emplacement, et les ports qui entouraient l'ancienne île Meninx (aujourd'hui Djerba) et bordaient l'oasis de Larzis nous seraient inconnus sans les textes des auteurs qui nous affirment qu'ils remontent au temps des Carthaginois. Ainsi, sur toute cette côte orientale de la Tunisie, le long de cette mer difficile, *mare sævum et importuosum*, dit Salluste, on ne rencontre, au-dessus du sol, que des vestiges romains. Des fouilles seules, entreprises avec méthode et avec une mise de fonds considérable, révéleraient ce que furent ces fameux *emporìa* qui, par leur alliance avec Rome, contribuèrent tant à miner la puissance carthaginoise qui les avait exploités trop longtemps.

Ces fouilles, la France les entreprendra un jour, mais ce n'est pas dans ces lointains parages qu'il faut commencer à ouvrir les entrailles du sol. Carthage est là, tout près de Tunis, et si les fouilles y sont aussi laborieuses que dans les endroits que nous venons de parcourir, du moins ces ruines sont plus à la portée des explorateurs ; elles sont d'un abord facile, et puis, on a l'avantage de travailler sur le sol de la métropole. J'ai été moi-même, avec M. Salomon Reinach, chargé par le gouvernement français de commencer ces fouilles, et peut-être qu'un jour, je raconterai sommairement, ici, les résultats importants auxquels nous avons abouti, après deux mois seulement de travail ; interrompus pour l'instant, ces travaux seront repris prochainement et poussés avec activité. Pour le moment, je me contenterai de dire quelques mots des fouilles que M. E. de Sainte-Marie a exécutées aussi à Carthage dès 1874 et dont il vient seulement de publier la relation dans un livre intitulé : *Mission à Carthage*, (Paris, Leroux, 1884).

Dans cet ouvrage intéressant, M. de Sainte-Marie fait la relation de la mission dont il avait été chargé par le ministère de l'Instruction publique ; il raconte ses fouilles à Carthage, puis à Utique, décrit les monuments qu'il a découverts : ce sont des stèles votives à Tanit et à Baal-Ammon, des inscriptions grecques et romaines, des lampes, des poteries, et notamment une grande statue de l'impératrice Sabine. L'ouvrage se termine par un essai sur la topographie de Carthage à l'époque punique et à l'époque romaine. Nous laisserons de côté, ici, tout ce qui concerne la topographie et les antiquités grecques et romaines, pour envisager exclusivement les antiquités puniques.

M. de Sainte-Marie a rapporté de sa fructueuse exploration le nombre véritablement surprenant de 2190 stèles puniques de celles qu'on appelle

maintenant des *Robat-Tanit*, à cause des premiers mots de l'inscription qu'elles portent. Toutes ces inscriptions ont été trouvées au même point, en un terrain situé à peu près à égale distance entre la citadelle de Byrsa, occupée aujourd'hui par le couvent de Saint-Louis et un palais bâti sur les bords de la mer, sur les ruines d'un ancien édifice auquel on donne le nom de temple d'Apollon. De nouvelles recherches entreprises au même point par M. Reinach et moi, nous ont fourni, à notre tour, plus de cinq cents stèles du même genre. On les recueille pêle-mêle, au milieu de terres de déblai et d'éboulis de toute sorte, à une profondeur moyenne de cinq à six mètres. Il est visible que ces stèles ne se trouvent plus dans leur place originelle, et qu'elles ont été bouleversées et transportées à l'époque romaine. On a émis diverses hypothèses pour expliquer l'usage de ces stèles analogues à celles d'Hadrumète, d'Utique, de Lilybée, et d'autres endroits encore, et consacrées aux trois divinités suprêmes du panthéon carthaginois. Étaient-ce des monuments funéraires; probablement non, puisqu'rien dans le texte votif de l'inscription n'indique une destination funéraire; et aucun des nombreux symboles dont elles sont ornées n'a ce caractère. Il faut donc admettre que ces stèles étaient de simples ex-votos destinés à appeler sur le dédicant ou sa famille la protection de la divinité. Un grand nombre d'entre elles, sinon toutes, étaient certainement enfoncées dans le sol, de façon que la partie inscrite émergeât seule, car plusieurs ont la partie inférieure à l'état brut et à peine dégrossi au marteau, tandis que la partie supérieure, destinée à être en vue, est toujours très régulièrement taillée et même polie avec soin.

Un des symboles les plus fréquents sur les stèles de Carthage est le mouton, généralement figuré de profil, au trait, et par une main assez inhabile. La laine est représentée par de petites hachures au marteau, et la queue, longue et très large, ressemble à celle du mouton tunisien de nos jours. On voit sur une stèle, un enfant monté sur un mouton; une autre représente un éléphant; d'autres enfin ont un bœuf, un chien, un cheval, un oiseau, un poisson. Les arbres et les fleurs s'y rencontrent non moins fréquemment; ce sont des palmiers, la fleur de lotus, des roses épanouies, des grenadiers; les vases qui y sont aussi fréquemment reproduits nous donnent les types principaux de la céramique carthaginoise. Quant aux symboles divins, il est exceptionnel de ne pas les rencontrer: la main ouverte est le plus souvent figurée de face, quelquefois de profil; on sait que dans tous les pays orientaux, c'est encore la coutume de peindre une main ouverte sur les maisons ou les monuments afin d'éloigner le mauvais œil; rappelons à cette occasion, que dans la symbolique chrétienne, la main ouverte représente Dieu le Père. La trinité carthaginoise est représentée sur les stèles par une figure géométrique affectant la forme d'un triangle surmonté d'un cercle et accosté de deux appendices latéraux;

qu'on se représente un homme vêtu d'une longue robe et élevant de chaque côté les bras à la hauteur de la tête, et l'on aura exactement l'image de ce symbole qui n'est, peut-être, que la dégénérescence de la représentation de la figure humaine.

Parfois, on voit un homme dans l'attitude de l'adoration ; il lève la main ouverte à la hauteur du visage ; d'autres fois, ce sont des figures humaines de face ; la plus curieuse est une stèle qui représente, sous un portique en plein cintre, une figure ailée de face, tenant dans ses mains le croissant surmonté du globe solaire, c'est à dire les attributs de Tanit. M. Berger, dans son étude sur la *Trinité Carthaginoise* a déjà remarqué cette stèle, qu'il faut rapprocher de la représentation qu'on voit sur une des stèles d'Hadrumète dont nous avons parlé. Outre le croissant et le globe, symboles de Tanit, on rencontre le caducée, symbole du dieu-enfant Joel, identifié à Mercure par les Romains ; le gouvernail, l'ancre, la proue, symboles probables du Neptune carthaginois, dont on ne connaît pas encore le nom punique ; l'image de la galère carthaginoise, qui sillonnait la Méditerranée, s'y remarque également. Le scarabée et l'épervier qui se rattachent au culte des morts sont sans doute d'importation égyptienne. Une stèle représente un pontife sacrifiant devant un petit édicule à fronton triangulaire. Signalons, enfin, un guerrier armé, d'un travail barbare, un chariot, un soc de charrue, une hache bipenne.

Malheureusement le texte des inscriptions qui accompagnent ces symboles n'offre pas la variété qu'on pourrait espérer. Une vingtaine de formules dédicatoires se répètent partout, et les noms propres seuls varient, bien que ces monuments aient été fabriqués à des époques très éloignées les unes des autres. Les uns sont certainement antérieurs à l'an 146 avant notre ère, date de la conquête romaine ; les autres qui portent des inscriptions néopuniques en caractères cursifs presque indéchiffrables, sont du temps de la domination romaine : on s'en convaincra si on compare l'écriture à celle des légendes néopuniques de monnaies frappées en Espagne avec la tête d'Auguste et de Tibère. C'est donc surtout au point de vue paléographique et au point de vue de l'onomastique que ces textes sont intéressants, et encore, il faut constater que l'onomastique punique n'est ni plus féconde ni plus variée que l'onomastique arabe actuelle. Elle se compose exclusivement de noms théophores formés avec les noms des dieux sémitiques. Les plus fréquents sont Hannon, Magon, Asdrubal, Himilcon, Bomilcar, Adonibal ; quelques autres comme Sancôn, Cid, Aris sont moins connus ; il en est qui sont formés avec Esmoun, Melqart, Tanit, Molok, Milcat, Astarté, et même avec Allat ou Illat, forme féminine du dieu sémitique El.

La formule ordinaire de ces inscriptions est la suivante : "A la grande dame Tanit, pené-Baal (la face de Baal), et au seigneur Baal-Hammon :



vœu fait par Magon, fils de Bomilcar, fils de Magon, parce qu'ils ont entendu sa voix ; qu'ils le bénissent."

Une seule des inscriptions trouvées par M. de Sainte-Marie au cours de sa mission s'écarte de la formule banale dont nous venons de donner le type. Elle n'a pas été trouvée à Carthage, mais au douar de M'deïna, à cinq ou six heures au sud-ouest du Kef, sur les ruines d'Altiburos. Elle est en écriture néopunique, et bien qu'elle ait déjà été étudiée par divers savants avant l'ouvrage de M. de Sainte-Marie, nous en donnerons la traduction : " Au seigneur Baal Hammon, d'Altiburos : Vœu qu'ont fait Abdmelqart, fils de Keneceâm, et Marius, fils de Tabreçân, et Satmân, fils de Takçultân, et Massivâ, fils de Loulai, et Gagan, fils de Saçaveân, et Mogmo, fils de Tabreçân, et Taaçmasgar, fils de Scyphax, et Adonbaal, fils de Tabal, et Gazar, fils de Kamzamrân, et Marius, fils de Lebo, et Saalgam, fils de Satouat, et Taaçto, fils de Massiva, et leurs collègues . . . autel ; et Naçamran [benôn] et Eiçafôn, préposés aux choses saintes. Au mois de Karar, l'année de Balal le sacrificateur, fils de Tasucta, sous les suffètes Massiva, fils de Tazran, et Azrubaal, fils de Barca, et Ç . . . gelân, fils de Saasbel, et [Mabiu le Voyant], préposé aux prêtres de Niathmân, et le prêtre de Baal Hammon Ouarouçân, fils d'Aris, parce qu'il a entendu leur voix et les a bénis."

Cette inscription, à cause de sa date, des noms insolites qu'elle renferme et qui sont, les uns puniques, les autres numides ou romains, à cause aussi du nom du dieu et de certaines particularités dialectales, est sans contredit la plus importante de l'épigraphie phénicienne de l'Afrique.

La partie du livre de M. de Sainte-Marie qui traite de la topographie de Carthage est annihilée par les chapitres que Charles Tissot a consacré au même objet dans le premier volume de son grand ouvrage intitulé *Géographie comparée de la province romaine d'Afrique* (in 4°. 1885). Nous n'aborderons pas maintenant cette intéressante question d'archéologie, nous réservant d'en parler plus tard à nos lecteurs, d'autant que nous avons nous-même longuement étudié le problème sur les lieux. Nous terminerons donc aujourd'hui cette revue sommaire en donnant simplement le titre de l'œuvre magistrale de Charles Tissot, prématurément enlevé à la science et à l'archéologie africaine : ce livre dont l'impression se poursuit avec activité d'après les manuscrits de l'auteur, mérite de faire l'objet d'un compte-rendu développé et tout special.

ERNEST BABELON,  
*au Cabinet des Médailles, Bibliothèque Nationale,*  
*Paris.*

EXTRACT FROM A PRIVATE LETTER OF DR. WARD FROM  
BABYLONIA.

“*Shatra*, February 8, 1885.

“. . . *Shatra* is on the bank of the *Shatt-el-Hai*, and yesterday I rode out to *Tello*, to see the site of *Sarzec's* explorations. It is no more promising a *tel* than a dozen others which I have seen, some of which, including one that is most inviting, were previously unknown to scholars. What has most engaged my attention at *Tello* was a lot of bricks inscribed with a stamp of four lines in late Phœnician and Greek, two lines of each, the name apparently, as well as I could decipher the worn characters, being *Adad-nadin*. There are three different dates in the construction of the principal building excavated.

“Day before yesterday I went all over *Zerghûl*, another locality rich in promise, which may be said to be unexplored.

“You will want to know my route. Leaving *Dr. Sterrett* sick in *Bagdad*, I went with *Mr. Haynes* and our caravan first to *Hillah*, by way of *Abu Habba*, which is now pretty well explored. Thence, after several days of chaffering with the Jews of *Hillah*, we went to *Tel Ohemir* (*Hymar*), east from *Babil*; then by *Zibliya*, a fine *ziggurat*, to *Niffer*; whence, leaving *Tel Delêhem*, much to my regret, on the right in the *Affej* marshes, hoping however to hit it again on our return, we proceeded south to the land of *Arabs*, to *Tels Bisniya*, *Dhahar*, *Hammam*, *Phara*, *Jokha*, and *Agarib*, and to this place. These are only the principal and important *tels*; others are of less account. I was much struck with *Agarib*, hitherto unknown, as was *Dhahar*—and *Phara*, too, I may say, though this is mentioned by *Loftus*. *Agarib* must be a place of tombs, like *Warka*. Quantities of marble and alabaster bowls are lying around, and flint knives, too, which seem to attest the antiquity of the site. But only digging will bring out the bricks with inscriptions, and that we cannot do on so hasty a tour of observation. . . . We shall start to-morrow for *Nosriyeh* (*Merkez*), not on the maps, but at the junction of the *Shatt-el-Hai* and the *Euphrates*, and close to *Mughyer* (*Ur*), whence a day will take us to *Eridu* the *Blessed of Hasisadra*. There is nothing beyond there except *Dilmun*, which I shall inquire for. Then we strike back for *Hillah* and the chaffering Jews. We will probably have to leave our caravan and strike out without food or bedding for a week in the interior from *Warka* to see *Tels Sifr*, *Djîd* (*Id*), and several others, concluding, if this is accessible, with *Delêhem*, about which I have considerable

curiosity. On the way back, I must, after leaving Hillah, see Abu Habba again, and Tel Ibrahim. We have bearings from every *tel* visited, and, in nearly every case, photographs. . . .”

W. H. WARD.

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EXCAVATION OF A MOUND IN TENNESSEE.

*To the Editor of the American Journal of Archaeology:*

*Sir:* The mound opened by the Assistant of the Bureau of Ethnology, of which you request a brief notice, is situated in Monroe county, Tennessee, near Little Tennessee river. The dimensions are as follows: Length, 220 feet; width, 184 feet; and 14 feet in height at the highest point.

It was thoroughly explored by Mr. John W. Emmert and found to contain ninety-one skeletons, at all depths from two to nine feet, lying in every conceivable direction, but, with few exceptions, stretched out horizontally.

At the depth of nine feet he came upon a bed of sand, yellow and slightly mixed with clay, and packed very hard: no skeletons were found in or below this. Near the centre and about six inches below the surface of the mound, he came upon a circular layer of hard-burnt clay, about six feet in diameter and one foot thick. Immediately below this were found four alternate layers of ashes and hard-burnt clay, depressed in the centre (saucer-shaped), and curving upward to the surface, so that the lowest was twelve feet in diameter. About three and a half feet below this was another circular layer of red burned clay. Layers of skeletons were found below the last mentioned clay bed, some of them lying directly on it, with charcoal and ashes around them, though the bones were uncharred. By most of the skeletons were found one or more articles, as a pot, celt, or discoidal stone.

The following is a list of the articles which were obtained and are now in the collection of the Bureau of Ethnology: 5 shell masks, 3 engraved shells, some dozens of shell pins, hundreds of perforated marine shells, between one and two gallons of shell beads of three different varieties, 9 discoidal stones, 2 polished celts, some dozens of spear and arrow heads, 2 carved stone pipes, 4 stone gorgets, 5 hardened clay balls, 6 bone implements, 26 clay vessels, mostly pots, one in the shape of a moccasin; and 4 copper rattles. These rattles are simply small bells, resembling sleigh-bells in every respect, but the rattles in them are shell

beads and small pebbles. These and the moccasin-shaped pot were found by the side of the skeleton (No. 66) of a child, at a depth of four feet.

With some of the skeletons were found indications of the presence of wood, as though they had been covered or surrounded with wood in some form.

CYRUS THOMAS.

WASHINGTON, D. C., April 25th, 1885.

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MEMORANDUM ON THE MOUNDS AT SATSUMA AND ENTERPRISE,  
FLORIDA.<sup>1</sup>

Having an opportunity, recently, of visiting the celebrated shell mound at Old Enterprise on Lake Monroe, I availed myself of it in order to satisfy my curiosity in regard to certain points connected with its construction. In this examination I developed certain facts which seem worthy of being put on record, as they will to some extent modify the inferences, in regard to the construction of these mounds, which might be drawn from the admirable monograph of Wyman.

It will be understood, of course, that my remarks relate only to the particular mounds which I have examined, though perhaps they may prove of wider application.

The present state of the mound at Old Enterprise is one of dilapidation. Man erected it and man is digging it up and carrying away its materials. It is situated on land belonging to the De Bary estate and is fenced in, but the material is used in fertilizing orange groves and making shell walks; and, by the owners, or with their permission, probably two-thirds of the mound has been carted away. The work of destruction, at all events, gives an excellent section of the mound down to its very foundations, and however deplorable it may be on other grounds was certainly a great help to me in determining its structure.

The mound is smaller than Wyman's frontispiece would lead one to believe, a misconception which has been brought about unintentionally by the artist, and which might have been remedied by putting a human figure in the foreground. Though it has extended about one hundred and fifty feet along the lake shore, its width at right angles to that direction could not have exceeded fifty feet, and was probably less. The margins were originally so steep as to be difficult to scale except by the

<sup>1</sup> Communicated by permission of the Director of the Survey, Major J. W. Powell.

path intended for ascent, but only a few yards of the original slope now remain and these will soon be dug away.

The mound is situated just to the eastward of the point where a considerable stream enters the lake, forming the outlet of the beautiful Green Sulphur Spring which lies a few rods inland. North of the mound a triangular piece of swamp extends from near the stream, which its apex nearly reaches, to a little bay four or five hundred yards to the eastward, where the base of the triangle may be a hundred yards in breadth or more. This swamp is too soft to cross on foot and full of saw palmetto, reeds, etc., growing in hummocks separated by water and semi-fluid mud. It is being cleared and drained and will soon cease to exist, but, as the mound originally stood, must have nearly isolated it from firm ground and formed an excellent defense against attack from that direction. Moreover in this swamp lived the mollusks whose shells have been so important in the construction of the mound. Westward from the mound and north-westward from the swamp lies an orange grove and some woods, the land gradually rising from the lake. The soil is composed of a layer two or three feet thick of beach sand, humus, and an admixture of muddy matter derived from the swamp which was once more extensive in this direction. The surface of the ground is covered with shells from the mound which have arrived there in three ways. Some have been carted over and spread about as a fertilizer; much has been washed along the shore by storms and thrown up by the waves on the banks, and some of the shells, particularly the more perfect ones, are so round and light that they have simply been blown by the wind from the sides of the mound, scattered for a mile or two over the surface near the sandy beach, but not carried inland further than open spaces in the shrubbery would permit a brisk breeze to blow.

Deep trenches have been dug in the orange grove to drain the ground between the rows of trees. Into these trenches a certain number of the shells from the surface have been blown or have fallen. Besides these, however, at a depth of two or three feet from the surface is a layer of mud, full of shells of all sorts and which appears to be a westward extension of the present swamp. This marl and mud appeared to be about two feet thick in most places, and rest on a hard aeolian sandstone, resembling the phosphatic rock of western Florida in appearance, but much younger in age, being full of recent land shells. In this formation Pourtalès and Wyman found human bones imbedded, at Rock Island, in Lake Monroe. Behind the sand of the beach, a little lagoon was originally formed, in which gradually accumulated the mud from decaying vegetation, brought down by the streams or growing on the spot. Here flourished the *Unios*

*Viviparas*, etc., and in time formed a bed of mud and marl. Upon this the wind blew sand from the beach, and in this way the dry land has grown. The marl in position is rather soft, but when well drained it becomes very hard, almost forming a stone. The shells in it are just as they died, large and small, mostly in good condition, except the *Unios* which are more perishable than the univalves and always less perfect. The *Viviparas* are thin and light but very strong, and a layer of them will sustain a weight of one hundred and fifty pounds without breaking. Owing to the air they contain, they are very buoyant and a compact layer four inches thick, spread over the soft mud of the swamp, will sustain the weight of a man, a fact which I personally tested. Beside the whole shells, there is a large amount of broken and decayed shelly matter. The large *Ampullarias* are very fragile, and may have been broken up, but at all events are very rare in the marl. I saw no perfect ones.

The shore and bottom of the lake near the mound, and as far as could be observed into deep water, are composed of clear, sharp sand, affording no food or resting place for mollusks, and neither dead nor living ones are found in it, except such as may have been washed from the mound. The mound itself probably stands partly on the original sea-beach and partly on the swamp. The way in which its materials have been scattered about prevented the attainment of certainty in the matter, but the above suggestion accords with what was observed. About two-thirds of the mound have been dug away nearly to the level of the beach. In 1848 the bluff where the storms had washed away the lakeward slope was fifteen feet high. The summit of the mound was about five feet higher, and on it an early settler built a small house, which at one time served to accommodate the occasional traveller. All traces of this are now gone, and in fact the part of the mound on which it stood is believed to have been entirely dug away. The nearly vertical face from which excavations have been made offers an excellent means of inspecting the structure of the mound. The sides and base are buried in a talus almost exclusively composed of the shells of *Vivipara georgiana* Lea (formerly called *Paludina*), which have weathered out of the general mass and owing to their form and strength have resisted decay. To the casual visitor this talus would give the idea that the mound was composed of clean *Vivipara* shells, which would be a very erroneous notion. After clearing away the talus it is evident that the body of the mound is formed of mud and marl resembling that previously described as underlying the orange grove and which I am convinced was brought to the spot from the swamp to build the mound of. Sand from the beach would be liable to washed or blown away at any time and the marl was but a few yards

away. The main mass, especially toward the base of the mound, is composed of this material unstratified and rendered almost as hard as stone by the percolation of lime water. At about half the height of the mound slight indications of stratification are apparent here and there, small layers of clean shells, *Vivipara* or *Ampullaria*, are visible, an inch or two thick and a yard or two long in section, as if the shells from a repast had been thrown out. Bits of charcoal, occasional fish and other bones are more abundant as we ascend. I did not succeed in finding a single artificial article of aboriginal origin in all the exposed area and talus after a careful search. About two feet and a half below the surface in the compact material I found one or two pieces of glass which had been subjected to the action of fire and which by age had become beautifully iridescent. It had been originally quite thin and of pale greenish color, like that used for cheap looking-glasses such as are used in Indian trade. It may, however, have been a relic of the early white settlers before referred to, though the depth to which it was buried is adverse to this idea.

I collected of the rough material composing the mound, about four feet below the surface, enough to fill a box such as holds 100 cigars. This weighed about five and a half pounds and four and a half pounds of it was broken up, the contained shells sorted and identified with the following result, the identifiable shells of each species being counted:

<i>Vivipara georgiana</i> Lea, . . . . .	313
<i>Melania etowahensis</i> Lea, . . . . .	109
<i>Ammnicola</i> sp. indet., . . . . .	1
<i>Unio Buckleyi</i> Lea (valves), . . . . .	30
<i>Unio</i> species indet. (valves), . . . . .	5
<i>Ameria scalaris</i> Jay, . . . . .	4
<i>Glandina truncata</i> Say, . . . . .	1
<i>Helix (Polygyra) auriformis</i> Bld., . . . . .	1
<i>Zonites minuscula</i> Binney, . . . . .	13
<i>Zonites arborea</i> Say, . . . . .	1
<i>Zonites (Conulus) chersina</i> Say, . . . . .	1
<i>Pupa contracta</i> Say, . . . . .	2
<i>Pupa rupicola</i> Say, . . . . .	14

Total, thirteen species and four hundred and ninety-five specimens of mollusks beside a fragment of a marine shell (a *Cardium*) too small to identify specifically, several fish scales, two pieces of fish bones and one piece of mammalian bone unidentifiable. The shells tabulated all live in the vicinity at the present time, but are not abundant owing to the drying up of the swamp or other causes. At suitable localities about the

lake they are believed to be abundant as ever, at the proper season, *i. e.*, midsummer. Of all the above mentioned species, only the *Vivipara* and *Unios* have ever been considered edible, most of them are far too minute for food. The *Ampullarias* (*A. depressa* Say) which, as before mentioned, are not disseminated through the mass but found assembled together in small patches, were therefore probably gathered elsewhere, perhaps at no great distance, and those in the mound are doubtless solely relics of dinners. The assemblage is just what we might expect in a fluvial marl and a similar assemblage would doubtless be found in a similar mass of the marl from the orange grove.

My conclusion, therefore, is that the mound was artificially constructed as a post of observation (for which it is otherwise peculiarly well situated) a dwelling site, fortification against attack or flood, or for some other purpose requiring a dry or elevated site. That the building up, after high water mark was passed, was intermittent and the materials supplemented by kitchen midden matters, and that the gradual elevation continued until about the time it was abandoned. The theory that it is solely derived from the relics of dinners, etc., seems untenable, for the following reasons.

1. The character of the main mass, of which it is composed, as above described; 2, the original steepness of the sides, too great to have been the unintentional result of throwing out small quantities of empty shells; 3, the improbability that the builders would squat in a marsh, or on a beach subject to overflow, until their refuse had built them a dry site in spite of themselves; 4, the small area of the top, which renders it highly improbable that the dinner refuse of all who could sit on it could have made such a mound in many centuries; 5, and lastly the fact a material similar to that of which the mound is composed is close at hand and offers no difficulties to any one desiring to get it. I should add that Mr. Lebaron, an engineer who contributed to the Smithsonian Report of 1882 an interesting list of Mounds observed by him in Florida, came on other grounds to a similar conclusion with regard to this mound.

#### THE SATSUMA MOUND.

This mound is situated on the bank of the St. John's river, about 20 miles south of Palatka, near a small new settlement called Satsuma. I did not visit it but examined a large scow-load of material brought from it to Palatka for shell walks, etc. I was informed that it was about twenty five feet high and one hundred feet long along the bank, with a swamp behind it. An examination of the material showed a similar assemblage of species, many of which could not have been gathered for



food or any practical use. The consolidated material was also like that at Enterprise and I was led to suspect from these facts that the Satsuma mound might have been, like the former, artificially constructed of mud from an adjacent swamp, this material being supplemented more or less abundantly by the relics of dinners.

The question having been recently discussed as to the use by existing residents of Florida of the fresh-water shells of the region for food, and it having been incidentally stated by Wyman that the Florida "crackers" eat the *Paludina* (*Vivipara*) and *Unio*, I made careful inquiries among this class of people during my stay and found that none of them had ever heard of eating the *Vivipara* and only in one case had *Unio* been tasted, and then as a matter of curiosity which was so well satisfied that the old man said that "if the Lord would forgive him for that one he would never try another." The error appears to have arisen from the fact that both the marine and fresh-water spiral shells are called "conchs" by these people, and the marine shells are not unfrequently used for food like "winkles" in Great Britain; so that Wyman was led to believe that both were commonly eaten, which is certainly not the case.

WILLIAM H. DALL,  
*U. S. Geological Survey.*

## REVIEWS AND NOTICES OF BOOKS.

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A HISTORY OF ART IN PHŒNICIA AND ITS DEPENDENCIES; from the French of Georges Perrot, Professor in the Faculty of Letters, Paris, member of the Institute, and Charles Chipiez. Illustrated with six hundred and forty-four engravings in the text and ten steel and colored plates. Translated and edited by Walter Armstrong, B. A., etc. London: Chapman and Hall, 1885. [Vol. I., pp. xv., 410; Vol. II., pp. xiv., 460].

In 1882, M. Perrot announced, in the introduction of his *History of Ancient Egyptian Art*, that, with the help of M. Chipiez, he purposed to give to the world a history of ancient art, the plan of which should have a completeness never possible until the present time. In this work the art of the Occident should be traced from its earliest beginnings down to the end of the classic time, and should be considered always as illustrating the life and civilization of the peoples among which it existed. Especially should the results of the discoveries of the last half-century in Egypt and Western Asia be brought to bear upon the development of art and higher human life in Europe. Of this great undertaking the third part has just appeared in English form. Beginning with Egypt, in the second part the author went to Chaldæa and Assyria, and now has reached Phœnicia and Cyprus. The scale of the whole work may be seen in the fact that already we have nearly three thousand pages, with two thousand cuts and plates.

M. Perrot is a thoroughly trained scholar, familiar with all the facts about ancient art as yet known to the world. Unquestionably, any sort of a comprehensive view of the facts now ascertained about Phœnician art, given by a person well acquainted with them, is of great use to scholarship, and of great interest to the cultivated public at large. The results of modern archæological research are so widely scattered, often so hard to get at, that few except pronounced specialists can hope to gather them up for themselves. M. Perrot has gathered them up, and given us a comprehensive view of them; and for this we are grateful.

Yet, as one reads the book, it is impossible to forget that it purports to be a part of a history of art; and that, to write such a history, great knowl-

edge is demanded, not only of archæology, but also of men and things; intimate acquaintance with ideas, and appreciation of their comparative value. A true history of art should have its plan drawn so as to exhibit the development and relative importance of moral ideas. A hand-book of archæology may well be arranged solely with a view to a clear and complete account of the facts: but a history of art is concerned primarily, not with the facts, but with the ideas which those facts stand for and illustrate.

Even in M. Perrot's volumes on Egypt it began to appear doubtful whether he would give us a permanently valuable treatise on ancient art. There was in many places a fluent diffuseness, an eagerness to make a parade of the facts, as mere facts, a lack of that true proportion and symmetry which can be obtained only by strict weighing of the relative value of ideas as expressed in art, which indicated that, in spite of the professions in his introduction, he had failed in comprehension of the real scope and importance of art. It must be confessed that, as the successive parts of his work have appeared, this doubt has grown almost to certainty. The volumes on Chaldæa and Assyria exhibited these same faults even more decidedly than those on Egypt; while these last two volumes entirely convince us that we are not to have from M. Perrot a history of art, but, at best, a hand-book of archæology.

The Phœnicians, so far as we know, did not bring a single important fructifying idea into the world. Nor, as the inventors of technical processes, by which moral ideas and emotions may be expressed, were they remarkable. Their most important contribution to higher civilization, the adaptation of the alphabet, was, so far as concerned themselves, quite a mechanical and unexpressive one, an accident of business. Their arts of dyeing purple, of pottery, of making glass, of carving ivory, of casting and beating metals, hardly deserve to be called arts; they were for the most part only trades. Their architecture, sculpture, painting were, if the discoveries of M. Renan and others are to be relied upon for a judgment, of the most unimaginative sort. Their religion, so far as we know it, was entirely an appeal to the senses; and the only religious idea coming from them which had a lasting effect upon subsequent Occidental civilization was that worship of Astarte which was diffused so poisonously from centres of Phœnician influence, like Corinth, through the Greek world in the time of its decline.

And yet the Phœnicians rendered the world a great, an indispensable, service. If they did not themselves enrich civilization and art, they were the intermediaries between the East and the West, the common-carriers of the ancient world; carriers, too, not only of merchandise, but indi-

rectly of ideas. In an enterprising, on the whole admirable, way they transmitted the arts of Egypt and the East to Greece and the West. It was, to be sure, chiefly the mere technical methods of the arts which they transmitted, but this was much; nor are there wanting evidences of a transmission of actual forms of expression. Especially by their metallurgy the Phœnicians seem to have awakened the interest of the Greeks, and to have influenced powerfully the development of the Greek plastic arts.

It is indeed true that a nation which has had so important a place in history may not be lightly passed over. It is true, as M. Perrot says, that "the historian must show himself cool and impartial, and must bring into the light the real services rendered to humanity even by the most unlovable race." But it is none the less true that, if one were to write a history of art in which strict proportion should be regarded, it would be absurd to give to the Phœnicians just as much space as to the Egyptians, among whom there were the most remarkable and original inventions of technical processes, a quite noteworthy feeling for moral ideas, and at times an extraordinary imaginative power; or again, as much space as to the Chaldæans and Assyrians, whose fecundity was indeed far less than that of the Egyptians, but who had at least something of what Goethe has called "an original foundation to rest on, and the ability to develop out of oneself the requirements of the good and beautiful." M. Perrot shows his disregard of proportion in that he has done this very thing, given, with but trifling differences, the same space respectively to Egypt, to Chaldæa and Assyria, and to Phœnicia. When the author reaches Greece, this lack of proportion must become even more marked, displaying itself, however, in an opposite direction; for, even if he should give us ten volumes about Greece, they would not suffice to treat the art of that country with a fulness which should correspond to its comparative importance in the history of ancient art.

No, let us repeat; we must not regard the work of MM. Perrot and Chipiez as a history of ancient art either final, or adequate to our present knowledge: we must regard it as a hand-book of archæology. Furthermore, even from this point of view, these last volumes have very serious defects. The first defect is the lack of scientific conciseness. The fluent introductions and historical chapters might better be reduced to a statement of the facts, apart from speculation. It were well had there been throughout the book less effort at style, more attempt to give ascertained results unembellished, as well as to present difficulties fairly. In short, we cannot help thinking that there should be more of that German dryness, which is the only proper method for books purely scientific.

The numerous or partial repetitions, both of ideas and of facts, which come from the attempt to use material both historically and archæologically are wearisome, and do much to render the book confused and its substance difficult to remember. A scientific work should be constructed upon the hardest and stiffest possible lines, such as the mind can easily follow and retain. In certain purely archæological chapters of M. Perrot's book, such as those upon civil architecture, glass, and metallurgy, we find these lines; but in more important chapters, *e. g.*, those on forms, sculpture, ceramics, gems, we do not find them. A person reading these latter chapters will hardly obtain a distinct conception of the extent and character of Egyptian, Mesopotamian and Greek influences upon Phœnician art.

If, at times, there is too much repetition and detail, at other times there are passed over lightly, as though settled, matters which cannot be so considered, but deserve fuller treatment. For example, regarding the volute, that Oriental form which finally played so great a part in Greek architecture, and interesting examples of which were found in Cyprus, M. Perrot says that it was a form suggested by the action of metal beaten under the hammer (Vol. I., p. 12). This may be so; but M. Perrot seems to have no right to pass unnoticed the suggestion of Reber, and others, that the volute is a conventionalized form of a calyx, with curling sepals (*cf.* Reber, *Hist. of Anc. Art*, trans. by Clarke, p. 20), nor the still older theory, which has much to be said in its favor, and which he, himself, in his history of Assyrian art (Vol. I., p. 209), could hardly help assenting to, that the volute was derived from the form of a curling ram's horn. Certainly, this is a most useful and interesting enquiry in archæology, and demands a somewhat elaborate comparison of opinion and synthesis of facts.

The relation between Phœnicia and Greece seems to us a matter deserving fuller attention and more careful treatment than M. Perrot has given it. Of positive effect of Phœnicia on Greece we hear almost nothing; curiously enough, less than of the effect of Greece on Phœnicia, although the former is a vital question and the latter of interest only to scholars. Perhaps M. Perrot means to dwell upon this at greater length in the volumes on the art of Greece. But it would certainly be a great improvement to his book on Phœnicia, if one could find there something to indicate his view of the probabilities with regard to the earlier relation between these two countries. For example, we should like to have some account made of possible Egyptian and Oriental influences, passing through Phœnicia and Cyprus, and affecting the development of Doric architecture. This question is one of the most interesting still awaiting

investigation and decision by archæologists; and a book on Phœnician archæology which says nothing about it, is certainly not to be regarded as complete.

It is pleasant, after so much blame, to be able to praise the care with which the Phœnician remains of Malta, Gozo, and Sardinia have been used by M. Perrot; few persons, have known or could learn much of these, since the sources of information are almost inaccessible; while the extent of Phœnician influence in the Mediterranean at an early date is hardly anywhere more admirably illustrated.

But it must be confessed that these volumes do not make, on the whole, a favorable impression from any point of view. The fact has to be acknowledged, that the art of the Phœnicians is without value in itself. The Phœnicians were a people without refined intelligence, lacking imagination, coarse with the coarseness of thorough sensuality; their art was consequently, in general, brutal, and it must always be difficult for a book about their art to avoid having characteristics of its theme. M. Perrot, we are compelled to say, has not avoided the coarseness of his subject. We cannot illustrate this better than by quoting a passage in which he is eloquent about a series of obscene statuettes of Astarte:—"Between the oldest images of the Oriental goddess, some naïvely shameless in their nudity, others crushed under a heavy harness of robes and jewelry, and the masterpiece of Praxiteles, there is all the patient invention, all the ardor and ceaseless ambition of the Greek genius; and yet the chain is never broken. The path we have laid down will lead us to the feet of the Medici Venus and the Venus of the Capitol; and when we bend almost in worship before those deathless marbles, our minds will turn to the rude figures of stone and clay picked up on the sites where the first Greeks learned to adore Astarte the Syrian." Surely, there can be no doubt of the insufficiency of a man who talks thus to deal with moral ideas. It is with no pleasant anticipations that we await what M. Perrot shall have to say about Greek art.

The English edition of this work is of handsome appearance, and Mr. Armstrong's translation for the most part runs smoothly. He is not, however, always careful, and a severe critic will pretty frequently be made uncomfortable. Such uses of words as 'cap' for 'capital' are certainly not English; and the frequent use of *provenance* for 'source' is really distressing. The proof-reading has not always been accurate; and we have noticed a tolerably large number of incorrect references to illustrations, always vexatious to the reader. The illustrations (and this applies, as well, to the French edition) are of great assistance in following the text, but, as pictures, are very poor, comparing unfavorably with

those in Renan's *Phénicie*, or Cesnola's *Cyprus*. The maps are carelessly altered from the French maps, a few names being rudely changed, the rest left in the original. The volumes lack that fine carefulness which such books should always show, and have too much the appearance of being got up hastily and cheaply so as to pass for *Pracht-bände*.

ARTHUR RICHMOND MARSH.

ALTTRÖJANISCHE GRAEBER UND SCHAEDEL. Von Rudolf Virchow. Mit 13 Tafeln. Aus den Abhandlungen der Königl. Akademie der Wissenschaften zu Berlin, 1882.

UEBER ALTE SCHAEDEL VON ASSOS UND CYPERN. Von Rudolf Virchow. Mit 5 Tafeln. Aus den Abhandlungen der Königl. Preuss. Akademie der Wissenschaften zu Berlin vom Jahre 1884.

#### TROJAN AND ASSIAN CRANIOLOGY.

In the first of these works Dr. Virchow has published all the remains of human beings which were preserved from the excavations of Dr. Schliemann at Hissarlik, and of Mr. Calvert at Hanaï-Tepeh. In the second, he renders a similar service to anthropological and ethnographical science by giving the results of his minute investigations concerning three skulls from Assos, discovered during the excavations of the Archæological Institute of America upon that site. The subjects of these researches are of unique interest, and the light thrown by them upon various problems of primitive history is new and most suggestive.

The earlier volume deals particularly with skulls and bones from Troy, Thymbra, Ophryinion, and an ancient site near Chamligia. It gives also a complete review of Calvert's digging at the mound of Hanaï-Tepeh, (Thymbra), illustrated by the first colored plates which have been devoted to these important antiquities. To this is added a disquisition concerning the site of Ophryinion, identified by Calvert in the immediate vicinity of Ren-Kieui, where a great ridge overhangs, like a "brow," the ravine of the Megaloremma,—familiar to all travellers between the town of the Dardanelles and the Trojan plain. An account, by Virchow, of fifteen crania from this place was published in the twelfth volume of the *Zeitschrift für Ethnologie* (1879).

The oldest of the four skulls from Troy was found, in 1872, at a depth of 13 m., in the stratum now designated by Schliemann as the remains of the "second" city. It is the head of a young girl who appears to have perished during the burning of that ancient settlement, for the skeleton

had remained in an almost upright position among wood-ashes and the overthrown stones of a house. Virchow states that the bones show distinct traces of fire. Although there is nothing negroid in the appearance of the head as engraved in the five geometrical views given on Plate 1, the jaw has a strongly marked prognathism. But the most striking point brought out by the accurate measurements here given, is the decidedly brachycephalic index of this head. A table of dimensions relative to it was published in Schliemann's *Ilios*, but the cuts and numbers were so interchanged as to be entirely misleading. They are here altered and corrected.

The three other Trojan crania are all from the "third" or "burnt" city. Two of them, found directly beneath the Greek temple of Athena, at a depth of 7 m., are evidently those of warriors, as upon their heads were the remains of bronze helmets. This makes it impossible to derive from them any valid conclusions concerning the ethnographical character of the resident population, as they may very probably have belonged to some tribe of invading enemies and have perished in an attack upon the city. These skeletons were entire when discovered, but unfortunately little more than the skulls have been preserved. Both heads are dolichocephalic, but are otherwise of very different proportions. One is of a noble, apparently Greek, type, the face narrow, the jaw orthognathous, the outline of the head well-rounded and symmetrical. The other, while slight and almost feminine in character, has a jaw so decidedly protruding that Virchow even suggests the possibility of its having belonged to an Ethiopian. In this third city, indeed, many remains of African ivory have been found. But this hypothesis may be dismissed from serious consideration, inasmuch as the other characteristics are not unlike those of the companion who perished at his side. Prognathism is always explicable in great measure by individual variation.

The third head from the burnt city, very imperfectly preserved, is that of a young woman,—also dolichocephalic. It is to be remarked that two of the four skulls from Troy display the exceptional and abnormal feature of a continuous frontal suture.

Concerning the general characteristics of the individuals whose remains we have before us, Virchow reiterates the conclusions given in the preliminary publication already mentioned. The three best-preserved skulls present in a striking manner the appearance of a race in an advanced state of civilization; and it is natural to infer that the ancient owners of these heads belonged to a settled people, who were acquainted with the arts of peace, and who, through intercourse with distant races, were liable to be mixed in blood. To this is to be added a further indication: the continuous *sutura frontalis*,—complete in two of the three skulls from the



burnt city, and partial in the third,—has been demonstrated by Lederle to be of extremely rare occurrence in other races than the Arian, and its persistent appearance may be taken as an almost certain sign of this derivation. Of the skeletons of the two warriors only two bones, beside the skulls, found their way to Berlin: an *os femoris* and an *os humeri*. It is a most curious and interesting fact that both of these extremities display abnormal developments, the former having a large *trochanter tertius*, the latter a *processus trochlearis*. These malformations, the latter of which is of particularly rare occurrence, can be ascribed only to excessive and long continued bodily exertion. Virchow suggests with great plausibility that the *processus trochlearis humeri* may have been caused by the use of the large shield. He observes that all that is known concerning the arms of the second and third cities indicates a very rough and primitive condition of warfare; stone weapons were still numerous, iron was unknown, and the spear-heads and short swords of bronze do not display even that perfection of form which is met with among the remains of lacustrine settlements. An excessive exertion of muscular power on the part of the combatants was required to make up for this, and the result is now recognizable in these abnormal developments of their bony structure.

In the *Beiträge zur Landeskunde der Troas*, which appeared in 1882, Virchow collected and compared all that was then known concerning the fauna of that region. He now makes various additions to these data, embodying much material hitherto unpublished. An important amplification of Calvert's reports concerning Hanaï-Tepéh occupies the latter part of the book, this being the first adequate publication of a contribution to prehistoric ceramics scarcely less important than that derived from Troy itself. It is not the purpose of the present review to enter into a consideration of this subject; it must suffice to say that Virchow's treatment of the special archæological question is admirable. Accurate, intelligent and objective, it forms a happy contrast to the style of Schliemann's *Ilios* and *Troja*.

The series of twenty-one skulls from Thymbra gives us the most important evidence concerning the craniology of an ancient site ever available for scientific comparison. Only three are here engraved; but from the others, although many of them are not entire, much important information is also to be derived. Sixteen are sufficiently well preserved for the chief measurements, and their number is an immense advantage, diminishing the disturbing influence of individual variation. We are at once struck by the fact that there is not a single bracycephalic head among them,—nine being dolichocephalic, seven mesocephalic. Their similarity is remarkable in other respects also. Not one is chamaeconchic, only one is platyrrhine. With a single exception the skulls from

Hanai-Tepéh thus show a closely related population to have maintained throughout the very different periods to which they must be referred. Even those from the upper stratum of the mound more nearly resemble the prehistoric bones found close to the native rock than do the skulls from the third city of Troy, those of the second, or those from Ophryniön. It is, of course, not possible to assert an absolute identity of race during the two thousand years previous to the Ottoman occupation of the land, but the osteological indications go far to show that tribes of different descent could not have succeeded each other upon the akropolis of Thymbra during this period. The single exception referred to is unquestionably the head of a negro, which presents a peculiarly barbarous appearance because of a  $\wedge$  shaped hole being filed, or rather chiselled, between the two front upper incisors, as is known to have been the custom with certain African tribes. How this skull should be found among the ruins of so remote and so provincial a place as Thymbra is a subject for curious speculation. No Turkish crania were met with upon the site, and this negro could not have come to the Trojan plain in Mohammedan times.

The greater part of the second of the two works, the titles of which are quoted at the head of this paper, is devoted to Assos. The rest relates to the Cyprian antiques and the determinations of General Cesnola,—upon which, unhappily, this publication tends to throw further discredit.

Dr. Virchow was himself in Assos in 1879, two years before the work of the American expedition was begun. He gives a pleasing description of the appearance of the volcanic akropolis as he approached it from the north, following the road which leads from the valley of the Scamander into that of the Satnioeis. It is satisfactory to observe that he pronounces the choice of the site by the Archæological Institute to be "especially fortunate." The generous commendation with which he always refers to the American researches, published in the first report, is as high and as authoritative praise as the promoters of the work could desire.

After a general review of the history of the city, the subject of the flesh-devouring Assos stone is considered at some length. The ancient accounts of Pliny, Celsus, Dioscorides and Galen, and the modern geological researches of Texier and Diller are cited, but the conclusions arrived at are mainly negative. A foot-note, however, mentions that the investigations of Clarke have indicated that this much vexed material was a caustic lime, and that further information concerning this point will be contained in the reports of the Assos Expedition now in preparation.

The oldest, and one of the most important of the skulls from Assos was found in a pithos. This leads the author to review all that is known concerning the custom of inhuming the unburnt body in these enormous vessels of coarse red pottery. He follows this usage from Syria and the

Tauric Chersonesus to Spain,—dwelling particularly upon the appearance of this form of burial in the Troad, where it had been already brought to light by the researches of Newton, Calvert and Schliemann. This chapter is of great interest, and, as it is the first special review of the subject since the Abbé Cochet's essay *de la Coutume d'Inhumer les Hommes dans des Tonneaux en Terre Cuite*, which was published in 1857, it well deserves the attention of archæologists.

The first of these three skulls was that of a warrior. This is evident from the many deep wounds which the head had received from a sword or some similar weapon. Its age is determined with reasonable precision by a painted aryballos, found with the bones in the pithos. This little vessel, with its short neck, globular body and small handle, exactly corresponds with the description of the ancients,—who always refer to this archaic form as similar to that of a purse; it is of the peculiar variety known to specialists as the apotropaic Corinthian aryballos, from the famous example of the kind, distinguished by an inscription, which was published by Michaelis. The soldier who once swung this oil-bottle upon its leather thong, as he went with it to the *balaneion*, must have been born in the sixth century B. C., and it is possible that he lived long enough to aid in expelling the Persians from his native land. The two warriors whose bones were found among the ruins of the third city of Troy perished in combat, and had remained as they fell, with their helmets upon their heads and their weapons by their sides. The Assian hero, on the other hand, survived many wounds, which are seen to have healed during his life-time, and was finally buried with some distinction.

The second skull is that of an old man, a member of a prominent family of Assos, in which *gens* the name Larichos was of frequent occurrence. It was taken from a monolithic sarcophagus found in a private burial enclosure, and its date is accurately fixed by many fragments of pottery and notably by several silver drachmas, both of Athens and of Ephesos, which were found with it. The latter are of an emission which began in 202 and was discontinued in 133 B. C. The former belong to a series issued only between the years 196 and 186 B. C., and when placed with the corpse must have been new, or at all events entirely unworn. The head is marked by a fracture of the nasal bones, and by general senile degeneracy; only eleven teeth remained in the upper jaw, and little more than the roots of these.

Both these skulls are hypsibrachycephalic, and they are so strikingly alike in other craniological particulars that we cannot but regard them as very closely related. Unless we are prepared to assume that chance has, in these two heads, preserved exceptional variations from the regular ethnographic type,—and their very similarity makes this extremely im-

probable,—we are constrained to admit with Virchow that they afford an authentic picture of the early inhabitants of Assos. It is a type which we should not have been led to expect, judging from the human remains found in the northern Troad. It shows us that, for several centuries before the Christian era at least, this people had crania which were distinctly high and short. If we add to this a face moderately leptoprosopic, with chamae- or mesoconchic orbits, mesorrhine nose and brachystaphyline palate, we certainly can form a distinct conception of the appearance of the ancient Assian head.

When this remarkable result is compared with the very different indications afforded by the human remains discovered on other sites in the neighborhood, the conclusions which we are justified in making throw a direct light upon some of the disputed questions of Trojan ethnography. The few skulls found in the lower strata of Troy, go to show that the inhabitants of the so-called second and third cities were in craniological respects very dissimilar; there is hence reason to believe that these dwellers upon the hill of Hissarlik were of different races and lived at epochs widely remote. At Thymbra all the skulls of the upper stratum dating, according to Calvert, from the fourth century B. C. to Byzantine times, are, without a single example, decidedly dolichocephalic. The same is the case with an isolated cranium of the era of the Diadochi, found at Chamligia, not far distant.

How, then, can we explain the appearance in Assos of a distinctly bracycephalic race?

We are here brought face to face with the great problem of the ethnographic derivation of the Aeolians. The explanation most nearly at hand would follow the theory that a Turanian admixture must necessarily be assumed to account for the short index of these Mysian skulls; but this Virchow refutes in advance by the statement that the Albanians, at least those of the present day, are distinctly bracycephalic. In accordance with this observation he suggests that the peculiarities under consideration may have been purely Aeolian, and have been introduced into Lesbos and Assos by the Aeolian migration. Still this assumption does not entirely meet the difficulties, even of the craniological problem, and the author has himself preferred a second possibility, to which we are more inclined to agree. This is, that in ancient times an Asiatic population, craniologically similar, if not related, to the Armenians, was to be found upon the coasts of the Aegean. The present writer would venture to call attention to the fact that well-authenticated tradition points to a definite application of this second theory. The peculiarities of the ancient Assian skulls,—maintained, as we have seen, almost unchanged from the sixth to second century B. C.,—may have been inherited from the Leleges, a race known

to have inhabited this narrow tract of the southern Troad, but of whose ethnographical relations nothing has hitherto been determined. All the erudite researches of Soldan, Kiepert, and of Deimling concerning the Leleges have not thrown so much light upon the derivation of this seafaring folk as will the single fact of their bracycephalism, if it can be established. Assos was the capital of their northern settlements, indeed the city retained in its name a reminiscence of the original designation of Pedasos, by which it was known to Homer. The occupation of the land by the Leleges was not much, if any, more anterior to the age to which the first skull from Assos belongs, than this was to the age of the second skull. The fact that both of these crania belonged to citizens of the more wealthy and influential class must be taken as a strong presumption in favor of the hereditary maintenance of an original type.

It must be borne in mind, however, that the bracycephalism of the present inhabitants of the shores of the Aegean is of a derivation entirely distinct from that of the ancient Assians. Between the two there is a broad band of dolichocephalism which entirely separates the archaic from the modern population. Weisbach, in his well-known contribution to this discussion, states that among the heads of forty-five modern Greeks of Asia Minor, measured by him, considerably more than half were short, and not one sixth long. But here we have to deal with the results of that immigration from the north which, beginning with the triumphs of Alexander, has steadily continued to introduce a large proportion of Albanian, Thracian, and even of Bulgarian, blood into the modern Greeks. In admitting the decisive character of this influence we do not need to follow Fallmeyer to the full extent of those harsh conclusions which have made that ingenious scholar the *bête noire* to the cultured Romaic; but it would not be just to disregard its great effect.

The third skull from Assos is that of a young girl. It was found in a chest built of stone slabs, together with a small bronze mirror, much corroded, and a few simple vessels of unpainted pottery,—not sufficient to determine any dates, even within the limits of three or four centuries, but certainly not indicative of great age. We have here a member of the poorer, or possibly of the middle, class of society, and it is not surprising, or at all contradictory of the theories before advanced, that in the extended period of the Roman dominion to which this head is most probably to be assigned we should find another element in the population. The skull is orthodolichocephalic. As far as this goes it might permit the assumption of a Roman origin; but the other characteristics of the head,—which is mesoconchic, messorrhine, orthognathous and mesostaphyline,—approach the earlier Assian crania, and by no means favor the idea of a

western derivation. This is in perfect keeping with the archæological observations. Roman influence affected Assos but very slightly; the provincial town remained Greek far into the Christian era, as is evident from all the characteristics of its architecture, and from the fact that among the eighty inscriptions found upon the site only two were in Latin. The craniological peculiarities in question are more plausibly explained by the supposition that the girl was connected with some one of the Ionic tribes of Asia Minor, of whose intimate connection with Assos in the later period of ancient history we have other evidence. If, however, the attribution of early Assian brachycephalism to the Leleges be accepted, we may, with even greater probability, take this long-headed maiden to represent the later element of the population of the southern Troad: the Aeolian.

Was there any connection of race three thousand years ago between the Leleges of the northern and the Hittites of the southern Levant? Dr. Virchow has been led, solely from craniological considerations, to suggest a relationship between the earlier Assian skulls and a population ethnographically similar to the Armenians, in whom alone so marked a hypsibrachycephalism has been observed. There can be but little doubt that this conformation of the skulls from Assos, unparalleled elsewhere in the Troad, was inherited from the people ruled by King Altes of Homeric renown; and one of the few points that appears to be certain concerning the Hittites is, that they were the proto-Armenian race.

A determination of these important and interesting points is not yet possible; the osteological materials are not sufficiently numerous. It must suffice for the present to have called attention to this method of ethnographical investigation. Craniology is certainly destined to become one of the most trustworthy and efficient handmaids of archæology and ancient history.

JOSEPH THACHER CLARKE.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. Vol. I. 1882-1883. Boston: Cupples, Upham & Co., 1885. 8vo. pp. viii., 262, 9, with plates. [Publication of the Archæological Institute of America].

### I.

Of the good achievements due to the Archæological Institute of America the best is the establishment of the American School at Athens — due to the Institute because, although the support of the School has been heartily

taken up by the chief colleges of the United States, the first impulse came from the Institute, and without this the undertaking might not yet be in hand. The first volume of the Papers of the School, now just published, shows very satisfactorily how ripe the time was for its establishment. Indeed, at a time when the advocates of a purely scientific education are everywhere putting classical studies on the defensive, such a new impulse as archæology gives to these studies was indispensable to enable them to hold their own in the struggle for existence among our progress-loving people; and to a thorough study of archæology a foothold on archæological territory is necessary. Nor can the merely literary study of antiquity be carried forward at this day without the help of archæology. The experience of the German and French Schools at Athens has proved this, and the experience of the American, stimulating almost immediately the imitation of the English, shows how undisputedly the doctrine is accepted. In this view, it is notable how uniformly in these papers, as in most of the recent literature of archæology and classical learning, the citations of modern authorities are from continental scholars, first German and then French; the small body of admirably equipped archæologists who have revived the repute of English work in that field having not yet had time to add greatly to its literature. Except Mr. Ramsay, who shared with Dr. Sterrett the work of copying and annotating the inscriptions from Tralleis, we hardly see an English authority quoted in these pages; Americans, except those concerned in the discussions, we should hardly look for.

This volume contains two papers by Dr. J. R. S. Sterrett on the inscriptions found at Assos and at Tralleis; three of the theses written in the School, all on architectural antiquities, by Messrs. James R. Wheeler, Louis Bevier, and Harold N. Fowler; and an essay on the topography of the battle of Salamis by Professor William W. Goodwin, the first director of the School,—the whole under the editorship of Professor Goodwin and Mr. Thomas W. Ludlow.

Inscriptions are discoveries capitalized, as it were, and the income of them is only gradually realized. The careful annotations of Dr. Sterrett show the results of the first study of those which he has collated. There are seventy-four (74) from Assos, mostly of Roman date, though all in Greek. Indeed, it is characteristic of the discoveries at Assos that scarcely a Latin word has been found inscribed, except proper names. The oldest inscription, referred to the sixth century B. C., is said in the notes to have proved to be important in the history of Greek architecture. It follows the flutings of a very early Doric column (protodoric): if it is as old as the column it is certainly very curious. We await Mr. Clarke's report to show its significance. Other early inscriptions prove, naturally

enough, that the Aeolic dialect of Lesbos was in use at Assos, and one of them happily supplies the missing Aeolic form ( $\epsilon\sigma\sigma\iota$ ) for the third person plural of  $\epsilon\tau\mu\iota$  (Aeolic  $\epsilon\mu\mu\iota$ ). The most striking inscription is the bronze one already published in Mr. Clarke's preliminary report of the excavations at Assos, showing, as there appeared, how the universal acclaim that greeted the succession of Caligula to the hated Tiberius found its public expression even in this far-off town. The series of Assos inscriptions extends down to Byzantine times, and relates mostly to matters of local or personal interest. Among those from Tralleis are the half dozen from the ruins called the Utch Geuz, which have long been known to scholars, but imperfectly, being too high to be reached—fifty or sixty feet above the ground—only so far read as they could be made out with glasses, and published more or less exactly by Boeckh or Waddington. Dr. Sterrett's enterprise provided ladders long enough to bring him within reach of them, no easy matter, and so enabled him to make them out with great completeness. Others of the Tralleis inscriptions prove to be important for the chronology of Asia Minor.

The three architectural theses are careful studies, on the spot, of three of the famous buildings of Athens. Mr. Wheeler describes minutely the fragmentary remains of the theatre of Dionysos, examines with praiseworthy care the historical order of the tangle of successive foundation-walls which are all that is left of the stage, and gives an apparently exhaustive account of the remarkable series of chairs for the various priests and magistrates,—which, singularly enough, are almost all that survives of the auditorium,—and of the inscriptions upon them, annotated with care. The survival of these chairs, the sculptured hyposcenum, apparently assigned by its inscription to the second or third Christian century, the peculiarities of the orchestra, the unusual and singularly modern shape of the auditorium, its outer wall being unconcentric with the orchestra, and consequently with the seating, the extent of the stage constructions and the changes which they underwent in the course of five centuries,—all these call out many interesting questions of structure and history for which the scanty remains give thus far but tantalizingly imperfect answers.

Mr. Fowler ventures among the vexed and intricate questions that hang about the Erechtheion, of whose structure he gives a detailed study; being mainly interested by the question of its plan, and that of the sacerdotal uses of its various divisions, not touching upon its architectural character. The most interesting, perhaps, is the paper in which Mr. Bevier attacks the problem of Hadrian's temple to the Olympian Zeus. The problem is simpler than the others, and the author is naturally led to discuss it more broadly. We are glad to notice, by the way, that he



does not follow Ross and some later authorities, Mr. Clarke especially, in discarding the theory of the hypæthrum ascribed to the Olympieion by Vitruvius, a theory which at least has too much in its favor to be set down as exploded.

All these papers are creditable to the School. They show knowledge of the right methods of investigation, thoroughness, an acquaintance with the latest authorities, and discrimination in the use of them. It is an easy inference, in the study of such problems as the writers have chosen, that neither the classical scholar nor the architect, alone, can securely thread his way through their intricacies. And it is important to keep in mind which of the questions involved are of importance in their bearing on other questions, and which are self-limited, a distinction of which it is easy to lose sight in the interest of a minute examination of detail. Thus, in the discussion of the Olympieion the most interesting questions are: What were the columns that Sulla carried off to Rome? and are those that now remain the work of Antiochos, that is of his architect Cossutius, or the work of Hadrian? If, as some authorities believe—a theory which Mr. Bevier does not mention—Sulla carried off to Rome the columns of Antiochos, and they there became models from which the Romans developed their form of Corinthian capital, they supply an important link in the history of the Corinthian order. If, as Mr. Bevier thinks, Sulla simply carried away old Doric columns which had been discarded from the building eighty or ninety years before by Cossutius, we must look elsewhere for our connecting link.

Professor Goodwin takes up, with the combination of learning and clear sense which is his characteristic, the topography of the battle of Salamis, and disposes satisfactorily, it would seem, of the theory which has found favor hitherto with both German and English scholars, relying on their reading of Herodotos and Aischylos. His exposition is very interesting and makes out a pretty strong case for his view, but offers temptation to further discussion, which would be out of place here.

The illustrations of the report deserve notice for their excellence, except the two wood cuts of the straits of Salamis, which are copies of those that adorn Rawlinson's Herodotos, or are from the same source. The copies of the inscriptions are very clear and graphic, and the processed reproductions, especially those from the admirable drawings of the chairs in the Dionysiac theatre, may be taken as models.

Nothing can give a better account of the seriousness and the good quality of the work done in the American School at Athens than these publications, which show, moreover, what a spur to original study is given by living directly among the memorials of classical history. All the well-wishers of the School will desire that its work may continue to fulfil

its early promise. For this the important thing is, that it should have the assurance of permanence that a fixed endowment would give, and the first necessity for an endowment is to establish a permanent home for the School. It is to be hoped that the effort which is making to provide the School with a building of its own, for which the Greek government has generously offered a site, may be quickly successful. When this is secured, and the School has a permanent director, its resources will be set free for use in the way of study alone, unimpeded by the precariousness of its present position, and undiminished by the necessity of providing for a temporary lodging.

W. P. P. LONGFELLOW.

## II.

A member of the *École Française d'Athènes* at its first establishment in 1846 gives a humorous account of the disconsolate sensations with which the exiled Parisian youths, huddled on the balcony of their hotel in Hermes Street, looked upon the bleak northern side of the Akropolis and the prospect of a year in a semi-barbarous country. It was with difficulty they kept themselves from uttering the thought they read in each other's eyes of taking the next steamship back to Marseilles—until the glory of the Parthenon wiped out the memory of it. Things have changed since then, though the Parthenon, fortunately, is not one of these. The classical archæologist who has not trodden Greek soil is becoming a curiosity, and the little capital of the kingdom of Hellas is one of the principal centres of archæological investigation. For America, the volume published by the Managing Committee of the American School of Classical Studies, under the auspices of the American Institute of Archæology, is the first direct instalment of the literary fruits of this activity, long transmitted to us chiefly through the well-known quarterly publications of the French and German Institutes. The six articles it contains are studies by the Director and students of the American School in its first year, 1882-1883, issued in somewhat tardy compliance with the regulation that provides for the publication of such work in an annual volume.

The two opening treatises on the inscriptions of Assos and Tralleis present an abundance of new epigraphical material, and so take precedence of essays that deal with things long known and discussed. Only those who have themselves had to decipher injured and defective Greek and Latin inscriptions can appreciate the amount of labor required to put these records of the local history of two important cities of Asia Minor into accessible and even attractive form. Dr. Sterrett edits and

comments ninety-six inscriptions in one hundred and twenty pages. These documents of official pomposity and quiet family life are an introduction to a curious phase of Hellenic and Hellenistic life. The matter for observation is too abundant to be dwelt on here; but the careful collation of epigraphical documents that characterizes the lighter treatises is a pleasing evidence of the good influence Dr. Sterrett's epigraphical training exerted on his associates in the school; certain quotations, by one of the young writers, from the *Corpus Inscriptionum Atticarum* with omission of the volume-number, as if the numbering of the inscriptions were continuous, argue a very recent familiarity with that important publication.

Hardly anything is so much needed for classical study which is not merely literary, as a readily accessible series of brief, but exact, monographs on the principal architectural monuments of classical times that are sufficiently preserved to make such treatises more than collections of antiquarian observations based on literary sources. No task could be more fitly undertaken by such a band of young scholars as the American School is sure to attract to Athens if it be properly supported, and not mismanaged. Nor could a better introduction to the monumental side of classical studies, still so sadly unfamiliar even to advanced American students of antiquity, be devised for young men who, while they are beyond the first elements, cannot reasonably be expected to have received strictly archæological training. For obvious reasons, it was not found necessary to go outside of Athens for material in the first year of the school's existence.

Mr. Wheeler writes of the Theatre of Dionysos, first ably discussed by the Swiss archæologist Vischer in 1863, before the excavation was finished, and more recently by L. Julius (with Ziller's plan here reproduced) in the *Zeitschrift für bildende Kunst*, 1877; other accounts of it, as that in Dyer's *Ancient Athens*, for example, being inadequate, or concerned with special questions. The present article treats, first, of the documentary history of the theatre, which was begun in the seventieth Olympiad (500 B. C.), and was variously altered, and reconstructed in portions, at different times during seven centuries of use, the last record in ancient times dating from the reign of Septimius Severus; then, in order, it treats of the remains of the scene-structure, orchestra, and cavea; and it closes with a special treatise on the fine series of marble *fauteuils d'orchestre*, reserved for high sacred and civil functionaries, the chief ornament of the ruin. The best point a minute scrutiny of the stones enabled Mr. Wheeler to make, is the refutation of the theory, advanced by Julius, that the supporting-walls of the scene and postscenium were strengthened for the substitution, in the fourth century B. C., of a stone for a previous

wooden superstructure. It is shown that the later additions did not serve the purpose of strengthening the older portions, and were in part an approximate reproduction of the first design. Considering the complete destruction of the upper tiers of the cavea, Mr. Wheeler's conjecture, that the purpose of the usual concentric division of the seats (*praecinctio*), of which there are no traces, was served by an oblique way across the theatre, of which also there are no traces, is a rather bold one. No observation is made on the correspondence of the unsymmetrical eastward extension of the erections behind the stage-front, noticed as puzzling, with the irregularity of the great seat-lined couch before: the seating-capacity of the immense cavea, an item of the more interest, as to increase it to the utmost seems to have been the unknown architect's strenuous endeavor, is nowhere computed: while other sculptures are referred to, the much-discussed replica of the "Apollo Choiseul-Gouffier," variously styled god and athlete, copy after Kalamis or Pythagoras, genuine "old master," and product of late Græco-Roman eclecticism by as many archæological authorities, which was found in pieces behind the marble chairs, is ignored; so are the bronze statues of the three great tragic poets, which there is good reason to believe the renovator of the theatre, Lykurgos, did not erect in a less appropriate place than the scene of their victories. These are small oversights, however, in a careful treatise, which certainly no one can read without gaining "a better idea of the greatness and magnificence of the Athenian theatre." He will also learn to view it in its Greek aspect, as before all the sanctuary of Dionysos, a place that could be put to other than dramatic uses. There are two charming bas-reliefs on the arms of the chair reserved for the priest of the sport-loving god; the subject, Eros handling a pair of game-cocks, recalls the appropriation of state funds by the Athenians for an annual main in the sacred semi-circle.

The Olympieion at Athens does not long engage the traveller's attention, easily won by the picturesque collocation of its sixteen remaining columns, which an English writer compares to chessmen left in a corner of the board after a finished game. Most visitors come to Athens sated with Roman work, and think minutes spent in contemplation of it a waste of time when the Parthenon is equally accessible. Hadrian, by appropriating public funds for the completion of a shrine begun by Peisistratos six hundred and sixty years before, has fastened the discredit of his name, not a very proud one in the annals of architecture, upon the Olympieion; but Dr. Bevier's treatise will satisfy any one that the Roman architect employed by Antiochos Epiphanes, Decimus Cossutius, did not merely design the new temple, but built most of it, including the Corinthian columns now standing, which are much too good for Hadrian's day,

though perhaps he did not erect the full number of one hundred and twenty. The tourist, feeling sure that it is not an evidence of bad taste to admire the acanthus capitals, may now linger near "the Columns," as the site is called in the popular parlance of Athens, while some American student, acting as *cicerone*, tells him the pretty legend of how, after a seventeenth column had been thrown down by a Turkish governor in the last century to feed his lime-kiln, the three nearest to it were heard at night lamenting the loss of their sister. The incompleteness of the extant ruin, and the long interval between the inception of the structure by Peisistratos and its completion in 130 A. D., make the discussion largely one of documentary evidence, more antiquarian than archæological. Nothing remains above ground of the foundations laid by Peisistratos and his sons. During the two long intervals before and after the construction was resumed by Antiochos, the temple occupied a position analogous to that of the unfinished Cologne Cathedral in modern times. Its area (60,534 sq. ft.) was larger, but this only partially accounts for the discontinuance of building by the Athenians, since the equal size of the great temples at Samos, Ephesos, Selinus, and Akragas did not prevent their completion. Dr. Bevier accounts for the neglect into which the undertaking fell by the historical unpopularity of the Peisistratid regime. Perhaps a better reason might have been assigned. The worship of Zeus, popular among the Dorians, was extraneous to the Attic religion. Had Apollon Patroos, Dionysos, or Poseidon-Erechtheus been magnified by Peisistratos, the exactions made in behalf of the undertaking might have mitigated, instead of increasing, an unpopularity more insisted upon in order to avert the dynasty's return, than really serious before the expulsion.

Mr. Fowler's lucid exposition of the peculiar features of the much more attractive temple of Athena Polias, the gem of the Akropolis, is the better for not entering explicitly upon a mass of controversy that has made certain facts, and only natural interpretations of texts, appear doubtful. His conclusions accord perfectly with the description of the sanctuary given by the much maligned Pausanias, and are reached without resorting to such monstrous expedients as penning Athena's olive under a roof, or imputing to a Greek builder such an architectural lie as a blind door.

The object of the Director's paper on the battle of Salamis is to controvert that interpretation of the historians which ranges the Persian fleet along the mainland shore, opposite a Hellenic line similarly disposed on the Salaminian coast. From his combination of the accounts of Aischylos (Persians, vv. 297-469), Herodotos (VIII, cc. 75-96), Diodoros (XIII, cc. 16-19), and Plutarch (Themistokles, cc. 12-15; Aristides, cc.

8-9), he concludes that the Persian vessels entered the narrows by the channel between Psyttalea and Salamis, in a long column which was taken in the flank by the Greeks before it could form into a line of battle extending from the promontory of Kynosoura in a NNW. direction across the strait towards Eleusis. This hypothesis accords, better than the generally accepted one, with the description of the battle in the Persians, which was written by an eye-witness of it, and declaimed before eye-witnesses only a few years after the event. Aischylos calls the order of the Persian vessels *ρεῖμα*, a *stream*, and in one verse refers to the Greek line as becoming visible all at once; whereas, if Grote's account be accepted, in accordance with which the positions are marked on the map given in Cox, *History of Greece II*, c. 5, the sun must have risen on the two fleets facing each other. Nor is it necessary to assume any disagreement of the poet's story with that of the historians. Professor Goodwin has only failed to remember the statement of Herodotos (VIII, 84), that, when the Greeks first moved, the barbarians were quite ready for the encounter.

The illustrations of this volume, unpretentious as they are, add materially to the intelligibility of the discussions. It is strange to find no credit given to Messrs. F. H. Bacon and R. Koldewey, whose microscopic initials alone are visible on most of the delineations. Mr. Bacon's exquisite drawings merit especial mention. The circular issued in January of this year, reprinted as an appendix to the volume, tells what is the present condition of the "American School," in the maintenance of which thirteen American colleges now coöperate; it is noteworthy that the Southern and Western States are represented by only three of these institutions.

ALFRED EMERSON.

SECOND ANNUAL REPORT OF THE BUREAU OF ETHNOLOGY TO THE  
SECRETARY OF THE SMITHSONIAN INSTITUTION, 1880-81. By  
J. W. Powell, Director, Washington, 1883. 4to. pp. xxxvii., 477.

Recent years have witnessed a new era in American anthropology, and the increased activity in the various lines of anthropological research by American investigators, and the improved methods adopted, promise to place the American branch of the science upon a sound and enduring basis. The time has certainly passed when apathy and want of interest in American anthropology can properly be charged against American scientists. No better illustration of the energy and zeal with which this study is being prosecuted in this country can be found than is presented by the Reports of the Bureau of Ethnology. Created

by Act of Congress, and drawing its funds from the liberality of that body, the Bureau is enabled to prosecute researches on a larger scale and to cover a larger field than would be possible under any other auspices.

The results obtained by the Bureau, as set forth in the present volume by its accomplished Director, have a twofold source. First, through the employment of scholars and specialists who constitute the working staff of the Bureau; second, by means of the aid of collaborators, whose researches are incited and guided by the Bureau. The present volume is made up of papers derived from both sources, though mainly from the former, and the variety of topics represented illustrates the scope of work undertaken.

The Annual Report of the Director details the results of the field work of the year, together with an account of the progress of papers on special subjects now in course of preparation, and also briefly mentions the articles which form the larger part of the volume. In introducing the latter he takes occasion to briefly epitomize some of the leading points presented, as well as to make certain deductions therefrom which reveal his acumen and fine knowledge of the use of facts in broad generalization.

The first paper is by Frank H. Cushing on *Zuni Fetiches*. His long residence among the Zunis, and the unusual opportunities he enjoyed for investigation, have led anthropologists to look forward to the publication of Mr. Cushing's results with keen interest—likely to be further enhanced by the contents of the present paper. The practice of fetichism is widespread among savage peoples, but it has rarely, perhaps never, been studied with the same care as in the case of the Zunis. The elaborate system of relationships believed by the Zunis to exist between animals, the animal gods, and human beings, together with the resulting hierarchy, with its powers and obligations, are extremely curious and interesting. Altogether Mr. Cushing's minute study of the Zuni fetiches, their origin and the ideas that centre about them, constitute a page of savage philosophy of wide significance.

In *Myths of the Iriquois*, by Mrs. Erminnie A. Smith, is presented an authoritative rendering of the folk-lore of this celebrated tribe. Qualified by long residence in the tribe and by acquaintance with its language, the author has been able to preserve the original flavor of these tales with singular fidelity. Like the investigations of Mr. Cushing, these myths afford glimpses of savage philosophy, or savage religion—the two terms are practically synonymous in this connection—which can be obtained from no other sources.

The paper entitled *Animal Carvings from Mounds of the Mississippi Valley*, by Henry W. Henshaw, is mainly devoted to the consideration of the assumed resemblances of certain carvings of birds and animals found

in the mounds of the Mississippi Valley to animals inhabiting remote southern homes, such resemblances having been made the basis of speculation as to the origin and connections of "The Mound-builders." The author reaches the following important conclusions: "First. That of the carving from the mounds which can be identified there are no representations of birds or animals not indigenous to the Mississippi Valley; and consequently that the theories of origin for the Mound-Builders suggested by the presence in the mounds of carvings of supposed foreign animals are without basis. Second. That a large majority of the carvings, instead of being, as assumed, exact likenesses from nature, possess in reality only the most general resemblance to the birds and animals of the region which they were doubtless intended to represent. Third. That there is no reason for believing that the masks and sculptures of human faces are more correct likenesses than are the animal carvings. Fourth. That the state of art culture reached by the Mound-Builders, as illustrated by their carvings, has been greatly overestimated."

Dr. Washington Matthews' paper on *Navaho Silversmiths* is a careful study of the methods of the Navajos in working silver into ornaments of various kinds and patterns. This industry is supposed to have been derived by the Navajos from the more advanced Mexican tribes to the southward and, whether so or not, is doubtless of indigenous native origin. Dr. Matthews finds, by a study of present methods and the comparison of recently made articles with earlier productions, that the Navajos have advanced in skill by borrowing tools and, to a certain extent, by adopting the methods of the Europeans, thus showing a degree of adaptability on the part of the Indian, and a capability of advancement which have frequently been denied him.

The title of the next paper is *Art in Shell of the Ancient Americans*, by W. H. Holmes. Qualifications of no ordinary kind are required for the treatment of this subject. In his conspicuous ability as an artist—ability to adequately represent the objects discussed, as well as to interpret their significance from an artistic standpoint—and in the excellence of his scientific attainments, Mr. Holmes unites the necessary qualifications to a rare degree. Incidental to the main object of the paper, the discussion of objects of shell from a strictly artistic standpoint, this paper contains much valuable information relative to the implements and utensils which are adorned by the aboriginal sculptor. The paper is fully illustrated, and the illustrations alone form a valuable contribution to the subject, assembling for comparison the artistic efforts of many different peoples from remote antiquity to recent time, as they appear in diverse objects of utility or ornament. Altogether the paper is a notable one, and the advent of the "exhaustive monograph" on the same subject, of



which the present "outline" is a forerunner, will be looked for with interest.

*The Illustrated Catalogue of the Collections obtained from the Indians of New Mexico*, by James Stevenson, purports to be nothing more than a catalogue of "two thousand eight hundred and fifty-eight specimens," obtained in 1879. Nevertheless, copious illustrations of the objects obtained, embracing "almost every object necessary to illustrate the domestic life and arts of the tribes" to which they belong, and the accompanying text, descriptive, not only of the specimens themselves, but in many cases of the methods employed in their production, give the catalogue a substantial value as a contribution to archaeology.

H. W. HENSHAW.

D'UN TESORO DI MONETE ANGLO-SASSONI TROVATO NELL' ATRIO DELLE VESTALI. Dissertazione epistolare diretta al Sig. Comm. Rodolfo Lanciani dal Comm. Gio. Battista de Rossi. Roma: coi tipi del Salviucci, 1884.

One of the most interesting results of the excavations at the house of the Vestal Virgins at the foot of the Palatine, in Rome,<sup>1</sup> was the discovery, in a corner of the atrium, of a terra-cotta bowl containing a large collection of Anglo-Saxon coins of the ix. and x. centuries, together with a *fibula*. The *fibula* (clasp), consisting of two plates of brass inlaid with silver, was inscribed on the one with ✠DOMNO MA, and on the other ✠RINO PAPA. There were two popes of the name of *Marinus*, the first from 882 to 884, and the second from 942 to 946. The present inscription, as is shown by the coins, belongs to the second. This clasp is *unique* of its kind, and probably was used by some high official of the papal court to fasten his chlamys.

The coins number 835, of which one is gold and all the others silver. The former is a gold penny of the Emperor Theophilus (829-842), which has no relation with the main group; of the latter, two are of Pavia, one of Limoges, one of Ratisbon, and all the remainder, 830, are of the kings and from the mints of the Anglo-Saxons. The Anglo-Saxon coins are classified thus in chronological order:

AELFRED REX (Alfred the Great, 871-900),	. . . . .	3
EADVEARD REX (Edward I., 900-924),	. . . . .	217
ÆDELSTAN REX (Athelstan, 924-940),	. . . . .	393

<sup>1</sup> For these excavations see p. 102.

EADMVND REX (Edmund I., 940-946), . . . . .	195	
SITRICE CNVNCV (Sitric, King of Northumbria, 914-926), . . . . .	1	
ANLAF CVNVNC N	{ (Anlaf I. or II., King of Northumbria, 927-944, or 944-947. }	. . . . . 6
ANLAF CVNVNC		
ANLEF REX, ONLAF REX		
PLECMVND ARCHIEP (Plegmund, archb. of Canterbury, 889-923), . . . . .	4	
——— of a type similar to preceding, but with name of king through erroneous repetition of reverse, . . . . .	2	
——— of type similar to preceding but of uncertain attribution, . . . . .	9	
	830	

By the concordance of dates of Edmund I. (940-946), Anlaf (944-947), and Pope Marinus II. (942-946), the latest chronological limit of these coins is between 944 and 946.

A most important point is the great variety, amounting to nearly 400, of the *monetarii* and cities inscribed on the reverse of these coins, showing that they were collected from all parts of the island. It is certain that this treasure was Britain's contribution to St. Peter's Pence, perhaps hoarded up during several years (probably between 944 and 946), before the time when, as De Rossi conjectures, it became the custom to recoin the foreign monies in the Roman mint, and when, later, exchanges were established and this small money was no longer sent. The writer brings out these facts with great lucidity, resting on the fact that, notwithstanding the regularity of the annual tribute from England, no specimens of Anglo-Saxon coins are known to have been discovered in Rome until the present hoard was found.

The important question of the relation of the minor Saxon kings, or *reguli*, to the supreme authority, their greater or less degree of independence, has always been one of great inherent obscurity, and there is no doubt that a careful study of Anglo-Saxon numismatics will be a powerful auxiliary for its solution. The question of the character of the locality where the coins were found, and of its relation to the Church of S. Maria *de inferno* on one side, and to the episcopal palace and papal archives on the other, De Rossi reserves until further excavations shall have cleared up present difficulties. It involves the obscure history of the papal residence at the foot of the Palatine during the early Middle-Ages. Pope John VII. (702-707) began, but did not finish, the *Episcopium* on the right of the Via Sacra, but it was completed, and maintained as a papal residence during succeeding centuries. Although the Frangipani are known to have occupied the Palatine, this does not affect the question as they held it on papal authority. A few months ago, discoveries were made

which, when they are completed, will go far to solve the problem: in excavating the ancient Palatium on this site, its use in Christian times was proved by the presence of frescos dating from about the same period as our coins. A full account of these discoveries is given on p. 241.

A. L. FROTHINGHAM, JR.

DI UN ANTICHISSIMO OROLOGIO SOLARE RECENTEMENTE SCOPERTO  
IN PALESTRINA. Memoria di Orazio Marucchi. Estratto dagli  
*Annali dell' Inst. di corrisp. archeol.*, anno 1884. Roma, 1885.

In the early days of Rome but little attention was paid to astronomy, and the question of the time of day must have had but a vague and shadowy hold on the Roman people, as it was long before any signal for the midday hour was added to those of sunrise and sunset: this signal was given by the consul when the sun appeared between the rostra and the *græcostasis*. The custom of proclaiming the hours from the comitium was maintained until the time of the first Punic war, when *sun-dials* were first introduced through contact with the Greek cities of Magna Graecia and Sicily. The first sun-dial was brought to Rome from Catania in 491 U. C., and, notwithstanding its incorrectness on account of the difference of latitude, it remained in use for about a century until it was replaced by Quintus Martius Philippus by one constructed for the Roman latitude. As the twelve hours of the day were, throughout the year, counted from sunrise to sunset, the winter hours were far shorter than the summer hours: all ancient sun-dials must have been constructed on this basis. Some of the forms described by Vitruvius have been found: in all of them the system employed is that of the *single gnomon*.

Varro (*De L. L.* VI. 4.) describes a sun-dial in the city of Praeneste which he, at the close of the republican period, calls ancient: *Meridies ab eo quod medius dies D antiqui in hoc loco non R dixerunt, ut Praeneste incisum in solario vidi. Solarium dictum id in quo horae in Sole inspiciebantur, quod Cornelius in basilica Aemilia et Fulvia inumbravit*. Many have sought in Praeneste (Palestrina) for traces of the archaic sun-dial, but without success until Marucchi discovered it on the façade of an ancient building which was transformed in the IX. century into the Cathedral. "This building is rectangular in plan, twenty metres long by nine in width, is built of large squared masses of stone of Gabii, and may with confidence be attributed to the VI. century of Rome." On removing the plaster on the upper part of the façade Professor Marucchi discovered four grooves, cut in the stone, which he found to radiate from a common

centre: unfortunately the destruction of the central part of the wall has left only the extremities of these grooves. This sun-dial was different from any hitherto known, in having not *one* but *six* gnomons, one for each hour, and consequently for each line, at the extremity of which it was placed; while in the centre there must have been a vertical one for mid-day. These metal styles threw their shadow down their line at the corresponding hour, but the correspondence was perfect only during equinoctial days. It would be necessary to annex a plate in order to follow the calculations by which the writer proves his position. He considers the building to which it was attached to have been not a temple but the civil Basilica of Praeneste.

A. L. F., JR.

PREHISTORIC FISHING IN EUROPE AND NORTH AMERICA.—By Charles Rau, Washington City. Published by the Smithsonian Institution, 1884. [Smithsonian Contributions to Knowledge, 509]. 342 pp., 405 figs. 4to.

At the Paris Exposition of 1868, Anthropology had a most excellent installation, the two concepts, race and function, having equal importance. If you moved along certain parallel aisles you would be able to study the anthropology of a certain race, its anatomy, industries, arts and social life. If you passed along another series of parallel aisles, at right angles to the first, you would be able to follow out any division of anthropology in its manifestation throughout the world. Formerly, both in museums and in published works, it was customary to pursue the ethnic method altogether. Owing to the impetus given to comparative technology by Gustav Klemm, and later by Lubbock and Tyler, each human art has been subjected to a searching investigation, in order to understand its elaboration, its origin and life history.

In our own country, no one student has pursued this method of investigation more persistently and successfully than Dr. Charles Rau, from whose pen has just appeared a Smithsonian contribution to knowledge, entitled, "Prehistoric Fishing in Europe and North America." The author admits that he never caught a fish in his life, yet, from his constant devotion to the one study and conscientious determination to know the truth, he has produced a work which will remain the standard upon this subject. European fishing is first treated, extending from the Drift to the close of the Bronze Age. The quarternary beds have yielded no objects directly referable to fishing, but the caves of France, Switzerland and England have disclosed bones of fish, harpoon heads, and

drawings of fish on antlers. The first implement figured by Dr. Rau is a bone toggle hook, used for catching sea birds by the Eskimo, and it is immediately compared with similar instruments from La Madeleine and with the Makah halibut and cod hooks. Later the harpoon is widely diffused and the great collections from Alaska enable Dr. Rau to walk with firm steps.

Fish-hooks first appear in the lake-dwellings, associated with harpoons in great variety, barbed stone arrow-heads, nets, sinkers, floats and dug-out canoes. The Bronze Age is very rich in the form and variety of its fishing apparatus. The bronze fish-hook figured in the frontispiece, from a lacustrine settlement near Morges, Lake of Geneva, Switzerland, is truly a graceful object.

In the portion of the work devoted to America, Dr. Rau properly changes his plan and deals consecutively with classes of implements,—hooks, harpoons, boats, nets, weirs, carvings of fish, and shell deposits. The last sixty pages are filled with extracts from old writers on America, beginning with Egede and closing with Captain Cook. An appendix notices methods of fishing in Central and South America.

Dr. Rau does not belong to either of the special schools of anthropologists; he is what people are pleased to call a safe man. Therefore it is highly probable that, while he has cautiously omitted many things which will be proved true, he has not made many statements that will not stand the test of severe criticism.

O. T. MASON.

DISCOVERY OF A TOMB-CAVE AT GHAIN SIELEM, GOZO.—By  
Dr. A. A. Caruana. Malta, 1884.

The cave, now destroyed by the construction of a public road, was situated about 1,100 yards from the sea, in a heath of sandstone formation on the southern dip of the island, and resembled the isolated tombs found on other islands of the Maltese group. These often open into a deep vertical shaft, with a descent by step-holes, while each body, in the family tombs, lies stretched on its back in a recess communicating at the side with the central chamber. Bodies were also laid on platforms or in sarcophagi of lead, marble, and clay; sometimes in stone troughs, or sealed in jars placed mouth to mouth after the Babylonian fashion (see Perrot and Chipiez, *Hist. of Art in Chaldaea and Assyria*, i. p. 359). Coins and other contents of these sepulchres show them to be of various ages, some of them Phœnician, others Greek and Roman. It is important to distinguish the tombs from the ossiferous caverns of the Maltese island

and Krete, in which hitherto no human bones have been found associated with the fossil remains of extinct hippopotami and proboscideans.

A. E.

THE BRITISH SCHOOL OF ARCHÆOLOGY AT ATHENS. Report of Committee and of the first Meeting of Subscribers. 1885.

The first steps toward the foundation of a British School at Athens were taken in 1882. On the 25th of June, 1883, a meeting was held at Marlborough House, at which the Prince of Wales presided. The general committee then appointed comprised many of the most distinguished men of the kingdom. The Greek government had already, in 1882, given, for the erection of the proposed School, a piece of ground of about two acres at Athens, situated on the southern slope of Lykabettos (See No. 1, p. 92). Since then the funds subscribed or promised, in answer to the appeals made by the executive committee, amount to over £4,000, which would be sufficient for the building of a house and the formation of a library of reference.

At the meeting held on February 2d, 1885, Professor C. T. Newton brought forward the following resolution as embodying the aim and scope of the project:

"1. The first aim of the School shall be to promote the study of Greek Archæology in all its departments. Among these shall be, (I.) the study of Greek Art and Architecture in their remains of every period; (II.) the study of inscriptions; (III.) the exploration of ancient sites; (IV.) the tracing of ancient roads and routes of traffic.

"2. Besides being a School of Archæology, it shall be also, in the most comprehensive sense, a School of Classical Studies. Every period of the Greek language and literature, from the earliest age to the present day, shall be considered as coming within the province of the School.

"3. The School shall be under the care of a Director, whose primary duty shall be, (I.) to guide the studies of the members, and to exercise a general supervision over the researches undertaken by them; (II.) to report at least once a year on the work of the School, to record from time to time, for the information of scholars at home, any important discoveries which may come to his knowledge, and to edit any publications of the School.

"4. It shall further be the duty of the Director to afford information and advice to all properly accredited British travellers in Greece who may apply to him."

It was resolved that the building which is to be occupied by the School should be begun at once, and that further funds should be collected by an appeal, not only to the public, but to the universities, learned societies, and other public institutions, in order to secure the amount necessary for the endowment fund. Considering the many prominent men who are interested in this undertaking, there seems no reason to doubt that the sum will be raised and the School established on a firm basis.

It is to be hoped that the impetus given to classical archæology by this movement will lead to the foundation in England of a school of genuinely scientific archæologists, who may rival their co-workers on the continent. The uncritical school headed by Mr. J. H. Parker will probably cease to occupy so prominent a position, and their writings which have hitherto been accepted will be displaced by works of critical and scholarly value. Probably only a few persons in this country are aware of the existence for many years in Rome of a "British and American Archæological Society," founded by Mr. Parker, whose principal work consisted in procuring two or three gentlemen of some archæological acquirements to arrange "personally conducted" parties to the principal sites. Perhaps at some future time this Society, which has at present no scientific value, may be reorganized on a totally different basis, and do some valuable work; for it will some day seem indispensable, that the English school at Athens, as well as the French and German schools, should be supplemented by a similar establishment at Rome. The library of the society at Rome contained, not long ago, many works of importance, and would form a good nucleus of a working library.

A marked feature of the new British School is its comprehensiveness: it has from the start sought to excite the national sympathies of the Greek people, and its aim is proclaimed to be the study of Greece, during not only its classic but also its modern history. The field of mediæval Greece—especially from the linguistic stand-point—has not received much attention, and it is possible that the English School may spend a portion of its energy in that direction.

A. L. F., JR.,

## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT ARCHÆOLOGICAL DISCOVERIES AND INVESTIGATIONS.

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#### AFRICA.

##### EGYPT.

Professor Sayce has repeated during the past winter his excursion to Egypt. In two letters dated from Siût he reports his discoveries. He had visited the site of an extensive unknown city at the *Kom el-Akmar* (near the modern Sharóna), where he discovered an untouched tomb of the Old Empire. Above Minieh Mr. Sayce discovered the site of "On of the nome of Anubis," so that "we now learn that besides the famous On of the North, or Heliopolis, and the hardly less famous On of the South, or Hermonthis, there was a third On in central Egypt."

The visit to the mounds of Antinoe (Antsina) proved disappointing, except that some cartouches of Ramses II. showed that Hadrian chose an ancient site on which to build his city. In the neighborhood, in the quarries close to *Dér Abu Hannes*, as also at *Sebayda*, were a number of early Christian paintings and inscriptions in Greek and Coptic. Among the inscriptions which Mr. Sayce copied on tombs towards the northern end of the *Gebel Abu Fêda*, three were bilingual, a Demotic being attached to the Greek text, while another is the first instance of a Kypriote sepulchral text in Egypt. He considers that he has definitely settled the site of This, "the city from which Menes went forth to found Memphis (cf. No. I. p. 80-81)." In his previous visit to this place, which was reported on p. 80 of the *Journal*, he spoke of the village as being called Uladaiwch: this, however, he found to be the name of the district, that of the village being Meshayek. After discovering some tombs of the Greek epoch, two or three miles north of Meshayek, Mr. Sayce found, in a ravine, some tombs of the Old Empire, whose painted sculptures pointed to an earlier date than the tombs of the 4th Dynasty at Gizeh. One of these belonged to a "prophet of the *mer* of Anhir-t," who had caused "a stele to be made in This." Anhir-t is known to be a name of This. It becomes evident, therefore, that the mounds of Græco-



Roman débris on which Girgeh stands must themselves stand on the mounds of an older city.—Letters of Professor Sayce in the *Academy* of February 21 and March 28, 1885.

**LUXOR.**—At the beginning of January, M. Maspero began work at the temple of Luxor with a gang of about 150 men. He commenced by demolishing the dwellings and public buildings which had for centuries encumbered the courts and colonnades. As a result, the columns of the central colonnade are now visible, and all that remains to be done, in order to reach the original pavement, is to remove several feet of sand. A small portico dating from Ramses II., as well as several colossi, have been discovered. It now appears that the southern side of the edifice rose directly from the water's edge. M. Maspero says, "I do not hesitate to affirm that Luxor, freed from the modern excrescences by which it has hitherto been disfigured, is, for grandeur of design and beauty of proportion, almost the equal of Karnak. The sculptures with which the chambers and columns are decorated are of the finest and most delicate execution; while some of the wall-subjects would not suffer in the comparison, if placed side by side with the choicest bas-reliefs of Abydos."—*Academy*, March 21, and *Journal des Débats*, March 12, 1885.

**NAUKRATIS.**—After the excavations of M. Naville at Pithom and those of Mr. Flinders-Petrie at San-Tanis, the efforts of the *Egypt Exploration Fund* have been concentrated on Nebirch, where Mr. Flinders-Petrie discovered the site of the important Hellenic emporium of Naukratis. Specimens of the pottery and other antiquities found here have recently been received at the British Museum, where they are on exhibition in the Bronze Room. Among the vases Mr. Stuart Poole describes many similar to early vases of Kameiros and Ialysos, while of the figures in limestone, alabaster and terra-cotta, some recall Rhodes or Kypros, while others are purely Greek or Græco-Egyptian. There are evident signs of Phœnician commerce and of early commercial relations with the west coast of Asia-Minor and the neighboring islands.—Reginald Stuart Poole in *Academy*, May 30, 1885, p. 391.

#### TUNIS AND ALGERIA.

The archæological journey of M. J. Poinssot along the main way between Carthage and Sicca Veneria has enabled him to add much material to our knowledge of the Roman antiquities of Tunis.

*Teboursouk* (Thubursicum Bure) is a flourishing Arab city in which the remains of its ancient buildings are so concealed and built in as to make them inaccessible; the ruins of rich temples, baths, etc., show it to have been important. The fortress built at the end of the seventh century still remains in part.

At *Kouchbatia* are the remains of a small city containing a finely built akropolis.

Near *Djebba* are the ruins of an unnamed city with traces of an amphitheatre, a citadel, and other extensive constructions.

The ruins of *Dougga*, ancient *Thugga*, are among the finest: a temple raised in honor of Antoninus Pius and Lucius Verus; a triumphal arch similar to that of Makteur; a circus; a fine aqueduct.—*Bulletin Trim. des Antiq. Africaines*, 1885, pp. 16–44.

**MISSION OF MM. REINACH AND BABELON.**—Besides their extensive exploration of Carthage, some account of which was given on pp. 87–88, these gentlemen made an archæological journey through the eastern part of Tunis, visiting Dar-el-Bey, Soussa, Kairwan, Thapsus, Lemta, Sfax, El-Hamma (Aquæ Tacapitanae). Excavations were carried on for a few days at *El-Kantara* (Meninx), where many statues and mosaics have come to light; researches at *Bou-Ghrara* (Gightis) resulted in finding a number of statues and inscriptions. At *Zian*, with the help of a company of French soldiers, the archæologists were able to uncover the forum and discover a number of sculptures and inscriptions. Both M. Reinach and M. Babelon have promised to contribute to the *Journal* a detailed account of the discoveries made by them at Carthage and throughout Tunis. In February of this year M. Reinach was again called to Tunis by the report that important inscriptions had been found in the valley of the Bagradas. A survey of about six weeks enabled him to discover the names and explore the sites of four new cities, and to collect more than 200 inscriptions. No detailed results of this exploration have yet been given.

**MEHDIA.**—*Necropolis.*—M. Paul Melon discovered near Mehdia, not far from Monastir, a new necropolis of considerable size. The tombs are cut in the rock, and five or six steps lead down to the sepulchral chamber, on the right and left of which two beds are cut in the rock, the entire length of the room, to receive the bodies. For further details see the letter of M. E. Babelon, on p. 175 of our *Journal*.

**KEF.**—M. Roy has been carrying on excavations during the winter within the city limits; he has unearthed a number of colossal marble statues, and uncovered the peristyle of a large building, etc. The results will be more fully stated by the excavator himself in the *Bulletin.*—*Bull. des Antiq. Afric.*, 1885, i. 50.

**CARTHAGE.**—*Christian Antiquities.*—The importance of recent discoveries, especially in Tunis, for Christian archæology has been somewhat disregarded, owing to the more wide-spread interest in remains of an earlier period. There can be no doubt that, next to Rome, Africa is the land of promise for early Christian art of the period between the third

and the sixth century. The most interesting of these discoveries have been those made at Carthage by Father Delattre. In 1881 he uncovered at *Malga*, near the walls of Carthage, a cemetery in which he then found about six hundred inscriptions, as well as a basilica with dependent buildings: among the mosaics was one of a character so unique that Comm. de Rossi has not been willing to give any opinion regarding it; it represents a nude female figure standing beside an altar, with a branch of laurel in her hand, and crushing a serpent under her feet. This figure is supposed to be St. Perpetua (mart. 203). Since 1881 the excavations have been continued until now with great success, and have brought to light important constructions, bas-reliefs, mosaics, and over two thousand inscriptions. De Rossi calls this "one of the most remarkable discoveries made in our time in the field of Christian archæology."

The *area* of the cemetery is in the form of a hemicycle with a portico supported by columns. In the centre of the hemicycle is an octagonal building, and in the portico a chapel with three apses which must have contained the sarcophagi of the martyrs and the altar. The ground of this hemicycle is entirely occupied by sepulchres, the lowest being the earliest. The *tituli* are often inscribed with mosaic letters. The sculptured fragments of sarcophagi represent the usual cycle of biblical subjects.

One of the most interesting pieces of sculpture is a group of the Virgin and Child, behind whose seat stands a male figure, while in front is a winged angel. De Rossi considers that this may be the archangel Gabriel, and that his presence may refer to the Annunciation, and not simply to guarding the child. He refers this sculpture to the beginning of the fourth century. At a short distance from the hemicycle rose a large basilica 50 metres long, having 12 columns on either side of the nave. This basilica was evidently added to the original cemetery after the peace of the Church.—*Bull. di Arch. Crist. (De Rossi)*, 1884-85, pp. 44-52.

**KĀSAR AGHRAB.**—A Christian inscription of considerable interest was recently found here: SALVIS EVSTOCHIS | CC VV | CRESC. ET MAGNA | SECVNDVM VOTA | EVGRAFIORVM. This is read, by Comm. de Rossi, *Salvis Eustochi[i]s e[larissimis] v[iris] Cresc[ens, or entius] et Magna* (their clients or freedmen) *secundum vota Eugraphiorum* (family college dependent on the *familia* of the Eustochii). He considers this family to belong to the beginning of the fourth century, and notices the use of *salvis* for the first time applied to private individuals.—*Bullettino dell' Istituto*, No. II. 1885; *Bull. des Antiq. Afric.*, 1885, I. pp. 49-50.

**VANDALISM.**—There are strong hopes that a stop will be put to the wholesale acts of vandalism, referred to in our first number (p. 90) as having been for years committed on the monuments of Algeria and lately in Tunis. The energetic action of the *Société des Antiquaires de France*

has been vigorously sustained: the petition which it proposed has been endorsed by over one hundred societies in France, and a commission was appointed, February 25, to present the petition to the Chamber. In the meantime some good has already come from this crusade: the *Journal Officiel* of Tunis has just published decrees, dated March 11, regarding the organization of a *Service des Antiquités, Beaux Arts et Monuments* in Tunisia, in order to ensure the study, classification and preservation of monuments of historical interest, to establish a Museum, and to facilitate the application of all measures favorable to archæological work. This project was presented to the Bey by M. Cambon, and M. de la Blanchère has been placed at the head of the organization.—*Bulletin Monumental*, 1885, pp. 220-21; *Gazette Archéologique*, 1885, p. 119.

## ASIA.

### CENTRAL ASIA.

**SAMARCAND.**—In this neighborhood the ruins of an ancient city have been discovered, and numerous articles in glass, bronze, and stone have been found. Professor Vesselowsky has been sent from St. Petersburg and was to begin his excavations in February.—*Le Muséon*, March, 1885, p. 259.

### PALESTINE.

**ASKALON.**—Reouf-Pasha, governor of Palestine, has sent to M. Clermont-Ganneau the cast of an Arabic inscription which shows that the mosque of Askalon was built in the year 155 A. H., or 771 A. D., by the third Caliph of the Abbasid dynasty, El-Mahdi. It reads “. . . ordered the construction of this minaret and of this mosque El-Mahdi, the commander of the faithful (may Allah preserve him, increase his reward, and improve his condition!) by the care of El-Moffadal . . . in the month Moharrem of the year 155.” The Pasha also sent the cast of the inscription on a mile-stone dating from the middle of the first century of the Hegira, having been erected by Abd-el-Melik. It was situated on the Roman road from Jerusalem to Jericho at a distance from Damascus of 107 miles, according to the inscription.—*Revue Arch.*, 1884, II. pp. 103-4.

**JERUSALEM.**—The Russian orthodox society of Palestine has undertaken excavations on the land owned by Russia, near the Church of the Resurrection, in order to re-establish the ground plan of the buildings erected by Constantine on Mount Calvary. They have resulted in the discovery of portions of the old city wall and the gate which led out of the city.—*Le Muséon*, March, 1885, p. 257.

## PHŒNICIA.

**SAYDA.**—In October M. Durighello reported that he had made successful excavations on the site of an ancient temple and had discovered an interesting series of Phœnician terra-cotta idols.—*Rev. Arch.*, 1884, II. p. 247.

**OCMATA.**—At this hamlet, on the border of Phœnicia, M. Durighello announces the discovery of numerous Druidic monuments built of gigantic blocks of stone, in the form of tables, and precisely like the dolmens in France. Details of this discovery will be awaited with interest.—*Courrier de l'Art*, February 6, 1885.

## ASIA MINOR.

**REGULATIONS OF THE TURKISH GOVERNMENT CONCERNING ANTIQUITIES.**—It may not be superfluous to call the attention of our readers to the new conditions which will henceforth govern all archæological excavations in the Empire of Turkey. The *Regulations concerning Antiquities*, published by the Turkish government in February, 1884, are simply a reproduction of the restrictive laws which have been in force for so long in Greece. They forbid, under severe penalties, the exportation of all works of art, and declare that objects found belong by right to the State. Whoever wishes to excavate must pay the expenses of a government inspector, and is only allowed to take drawings or casts of the objects he finds. If these regulations are strictly adhered to, the result will be a complete cessation of the enterprising activity which has led to such magnificent discoveries at Pergamon, Halikarnassos, Assos, etc. The French text of the Edict has been published in full, by M. Reinach, in the *Revue Archéologique*, 1884, I. pp. 336–43.

**PERGAMON.**—Herr Conze, in the transactions of the Prussian Academy of Sciences, fixes the position of the library at Pergamon. The temple of Athena was in a large court, with a stoa on the east and north sides, two stories high. In the stoa on the east was the entrance to the court. The northern stoa had a row of rooms back of the columns. In the second story these rooms were four in number. Of these the easternmost room evidently contained the statue of Athena, and was the library; to which may perhaps have belonged, also, the other three, and, perhaps, two other rooms lower down on the west. The library of the Serapeion in Alexandria was in such a position; so must all libraries have been in Hellenistic and Roman times, including those in Rome.—*Berl. Phil. Woch.*, March 21.

**PHOKAIA (AIOLIS).**—M. G. Weber, in a letter to M. Georges Perrot, describes three archaic tombs which he considers to belong to a period

anterior to the Hellenic occupation of Asia Minor. The first is excavated in the calcareous stratum of a hill: it is entered through an arched door, above which the rock has been rudely cut into steps. The interior consists of two rectangular chambers, the first 4.12 met. long by 3 met. wide, the second 3.42 by 3.10; they are connected by a doorway; the ceiling is roof-shaped. On the left side of the inner chamber the grave is sunk to a considerable depth. The second tomb is of a far more remarkable style of construction: it is an oblong monolith, cut out of the rock itself, the lower part of which is formed by a pyramid of four steps, upon which stands a cube 1.90m. square, finished at the summit by two steps. The interior consists of an ante-chamber, and of a sepulchral chamber in which the grave is hollowed out. The third tomb is excavated, like the first, in the mountain side. It is reached by a long stairway, and contains two chambers. Instead of having a grave sunk below the level of the floor, there is all around the west side of the inner chamber a double ledge, on which, apparently, to rest the heads of the deceased.

**SMYRNA.**—During the winter months Hamdi Bey has been carrying on some excavations on a small scale. In the court of the Palace has recently been placed the statue of a barbarian prisoner which was excavated at Ephesus by Mr. Wood, but left since then at the railway station. It seems to have belonged to a decoration which comprised many other similar figures. M. Weber writes about it in the *Ἀρχαιολογία* of Smyrna, September 20, 1884.—*Athenæum*, March 14, 1885; *Revue Arch.*, 1884, II. p. 376.

**POMPEIOPOLIS (KILIKIA).**—The fine ruins here as well as at *Mersina* are being made way with by workmen for building purposes.

**TARSOS.**—A fine mosaic pavement was unearthed here but immediately covered in again to save it from destruction.—*Academy*, March 28, 1885.

**ISLAND OF KARPATOS.**—*Rock-cut Tombs.*—This mountainous island, near Rhodes, anciently contained four cities, the most important of which was Bronkounti. Mr. J. T. Bent visited its extensive necropolis, with its "tombs of every possible description" cut in the ground-rock and in the cliff side; and he was so fortunate as to find many unopened tombs, "crowded with specimens of ancient Carpathiote art." The poorer tombs are shallow, being cut in the rock only about a foot and a half deep, and contain nothing but bones. The richer tombs most frequently consist of a main chamber, about ten feet square and six feet high, with sepulchral chambers on the right and left in which the graves were made. One tomb "had three . . . chambers, one entering from the other, with windows on either side of the door. Many of the graves are made to communicate . . . on the inside by narrow . . . passages." One class of

tombs consisted of but a single rock-cut chamber. Those of another class were made in natural cavities in the cliff, "in almost inaccessible spots overhanging the sea. One of them contained four tombs (graves?), and some beautiful specimens of ceramic art of a far more finished and elaborate character than any we had found in the chiselled tombs."

Mr. Bent, while at Bronkounti, saw some "lovely" sculptured marble drums of columns, in the style of, though much smaller than, those of the temple of Artemis at Ephesos, which were being cut into square blocks, probably for building purposes.

It is to be hoped that some trained archæologist may undertake investigations in this island.—Letter from Mr. Bent in the *Athenæum*, May 9, 1885.

## EUROPE.

### GREECE.

ΑΚΡΑΙΦΙΑ.—The French school at Athens have traced out the temple of Apollon Ptoos at Akraiphia, and discovered therein a broken altar, some columns, and a beautiful head of Zeus.—*Athenæum*, December 23, 1884.

There has just been discovered a beautiful statue of Apollon, complete and of the best times.—*Εφημερίς Ἀρχ.*, May 6, 1884.

ATHENS.—*The American School*.—The managing committee of the *American School of Classical Studies at Athens* held its regular annual meeting at Cambridge, Mass. (U. S. A.) on May 9, and Dr. Francis Brown, of Union Theological Seminary, and Prof. Wm. G. Hale, of Cornell University, were chosen new members of the committee. Prof. F. D. Allen, Professor of Classical Philology at Harvard, was chosen to direct the School next winter, and the students under him will enjoy exceptional advantages. In order to give the School a permanent location, the Greek Government has offered to the committee a very desirable and spacious lot of ground, adjoining that presented to the future British School. Professor Goodwin has already received donations amounting to about \$3,500 toward a building fund. There has been some question, whether it would be wisest to build at once, without waiting for an endowment that should render the school independent and self-supporting. The sentiment of the committee is, that it will be safe to build as soon as sufficient money is gotten together, and to continue the school under the present temporary arrangement of support from a number of subscribing colleges, until such time as a permanent endowment is secured. The cost of a suitable building and of furnishing it is estimated at about \$20,000.

The aim and organization of the School are stated in the Circular of January, 1885, a part of which is reprinted at the end of this number of the *Journal*.

Professor Van Benschoten, director of the School for this year, has already left Athens. His successor, Professor Allen, will leave America in July, and will probably take with him a number of students.

*Temple of Kodros.*—In digging for a foundation to a new house, south of the Akropolis, between the Olympieion and the new military hospital and a little beyond the latter, an entire inscription was found, of the beginning of the fifth century B. C., ordering an enclosure to be made around the temple of Kodros, and some 200 olive trees to be planted in it. This is our first intimation of a temple to Kodros. In digging for the foundation of a shop mid-way between the Roman market-place and the outer walls of Athens, seven inscriptions and a statue were found. All the inscriptions but one (not yet deciphered) are fragments. Two are dedications to Hadrian. The longer one has a play on words, attributing the good qualities of a tower to a soldier named *Ἡρόργος*. The statue is well preserved though the feet and arms are wanting. It is that of a standing undraped boy, about 4 feet high, with pointed ears, tail, and wine-skin held by the left hand on the shoulder; hence it is a satyr. Its right hand rests on the hip. The play of the muscles and the tension of the skin are well shown on the clear white marble surface. The statue belongs to the second century B. C. A square unworked socket on the shoulder shows it to have served as a caryatid.—*Athenæum*, January 24, February 21 and March 28, 1885.

In Peiraieus street, near the gas house, excavations by the Archæological Society resulted in the finding of a number of inscribed sepulchral steles, two marble urns with reliefs and inscriptions, some inscribed monuments tabular in form, marble vaults, fragments of sculpture and bronze articles, and vases; some remains of a wooden chest within a sarcophagus, which crumbled to dust the moment it was touched, and a piece of cloth enclosing some bones quite well preserved.

*Akropolis.*—In the late excavations on the Akropolis were found 15 fragments of inscriptions, two of which belong to the time before Eukleides; 8 fragments of the balustrade of the temple of Nike, the largest of which is a corner piece; a relief belonging to a decree, representing Athena on one side, and, on the other, the personification of the people crowning some one; an incompletely executed statuette of Athena, of white marble, the head wanting, at her left foot a shield with the Gorgon's head and a serpent, her left hand, supported on a shield, holding the horn of Amaltheia, her right broken off; also a number of pieces of architecture.—*Εφ. Ἀρχ.*, 1884, I. II. p. 91. Work on the Akropolis this winter has been



suspended on account of the illness and death of the director, Mr. Stamatakis.

By tearing away the great cistern, north-east of the Propylaia, the foundations of the latter building were exposed to view and found to contain numerous pieces of the poros cornice of the old Propylaia, completely preserved, even to the coloring, which is blue, red, and yellow.—*Berl. Phil. Woch.*, January 17.

Mr. Karapanos has thrown open to the public, every Wednesday morning, his large collection of antiquities in his new house in Athens.—*Athenæum*, March 28.

*British School of Archæology.*—It is probable that construction will soon begin, on the lot offered by the Greek government, of a building for the accommodation of the new British School (for details see notice of the *Report of Committee and of the first Meeting of Subscribers*, p. 218).

Mr. Penrose has recently arrived, bringing with him the plans for the buildings which it is proposed to erect for the School. He has also undertaken, on behalf of the Dilettanti Society, excavations on the site of the Temple of Zeus Olympios, and has already reached, in three places, the foundations of the original pillars. "Large squared blocks of marble were here found piled up in disorder; the foundations themselves and the connecting walls have been all ruthlessly thrown down and in cases completely obliterated."—Joseph Hirst, in *Athenæum* of May 30.

*Society of Christian Archæology.*—It is a most encouraging circumstance, that enough interest has become excited in Greece to bring about the formation in Athens of a society for the study and preservation of the monuments of Christian art which remain in Greece. The Society is organized with a President, A. Barouchas, Secretary, and Curator, and seems to be formed exclusively of natives.

**ELATEIA.**—The excavations by the French School on the site of the temple of Athena Kranaia resulted in the following finds: a number of architectural fragments of poros stone preserving traces of color; some fragments of tiles decorated in relief; the nose and cheek of the right side of the face of a marble statue, of fine workmanship; numerous decorated bronze plates; an inscribed base with the name of Athena Kranaia; three large fragments fitting together and forming a part of the base of a colossal statue, doubtless of Athena; two inscribed bases with the names of the artists Ergophilos and Polykles; a long inscribed decree; numerous fragments of terra-cotta objects, vases, statuettes, lions' heads, *akroteria*, tiles with inscriptions on them; bronze rings, buckles, clasps, and about 170 coins, the majority of them Venetian.

During the excavations by the French School, there came to light, under the ruins of the Church of the Virgin, a slab of white marble (2.33

m. long, 0.64 wide and 0.33 high) with the following inscription, dating from the Byzantine period, inscribed in short lines across the face: ✕ Οὗτός ἐστιν ὁ λίθος ἀπὸ Κανᾶ τῆς Γαλιλαίας ὅπου τὸ ὕδωρ αἶνον ἐποίησεν ὁ Κ[ύριος] ἡμῶν Ἰ[ησοῦς] Χ[ριστός]. "This stone is from Kana in Galilee, where our Lord Jesus Christ turned the water into wine." M. Charles Diehl published an article on this extraordinary find in the January number of the *Bulletin de Correspondance Hellénique*. Is this the couch of which Antoninus of Piacenza speaks in the sixth century? "We went to Kana, where our Lord was present at the marriage feast, and we reclined on the very couch; and there, unworthy as I was, I wrote the names of my parents" (*Itinera Latina*, i. 93). It is a singular coincidence, that some letters were found scratched on the upper surface, which M. Diehl restores, "[Remember, O Lord, the father] and the mother of (me) Antoninus." He considers that the couch was probably removed to Constantinople, in view of the Mohammedan invasion, and that, when that city was taken by the Crusaders in 1204, this relic was carried to Greece by Otho, duke of Athens, or Guido Pallavicini, when a church was built at Elateia expressly to receive it. The stone has now been brought to Athens, and placed in the Chapel of St. Eleutherios near the Cathedral.

**ELEUSIS.**—During his researches in the inner hall of the Telesterion, Mr. Philios came across the foundations of an early structure which must have been replaced by that of Koroibos.—*Mittheilungen*, 1885, i. p. 78.

**EPIDAUROS.**—The many fragments of sculpture found in the course of the recent excavations under Mr. Kavvadias, although badly mutilated, show that the western pediment represented a battle with Amazons and the eastern pediment the combat of the Centaurs and Lapiths. The three best-preserved figures are, that of an Amazon on horseback, and two female figures in long drapery seated upon horses after the fashion of the Nereids. Of the eastern pediment the only pieces in a tolerable state of preservation are the torso of a kneeling female and a Centaur's head. "The style of these sculptures is very remarkable, and recalls the bas-reliefs of the temple of Phigaleia, Mr. Kavvadias believes them to have been executed at least under the direction of Thrasymedes of Paros." A complete account of these sculptures is given in the abstract of the *Ἐφημερίς* in our present number, to which the reader is referred.

The temple of Artemis has been excavated entirely, and all its architectural members found; also, another fragment of one of the lists of cures; a curious metrical votive inscription consisting of 78 lines; the statue of a reclining young man with an effeminate expression, of late times; the lower part of the body of a woman, from the loins down, belonging probably to the Nike of the pediment of the temple of Asklepios; the torso of a nude man, from the same; the lower part of the body of

Athena in complete armor; the upper part of a man holding in one of his hands a helmet; the last two being reliefs.—*Ἐφ. Ἀρχ.*, 1884, I. II. p. 93.

Mr. Kavvadias has lately recognized, in one of the previously discovered inscriptions, the complete record of the building of the main temple of the sanctuary, a fact of the utmost importance.—*Mittheilungen*, 1885, I. p. 78.

**KEPHALLENIA.**—At *Same*, under the direction of Mr. Kavvadias, one of the gates of the Akropolis has come to light: it is in Cyclopean style and strongly resembles that of Mykenai. Inside the Akropolis several buildings in excellent preservation have been found.—*Ἐφημερίς Ἀρχ.*, 1884, I. II. p. 93.

**KRETE.**—Dr. Schliemann is expected to begin his excavations on the arrival of the cool weather. Dr. Halbherr, the discoverer of the famous Gortyna inscription, who has gone to Krete with a commission from the Italian government, has succeeded in obtaining permission to uncover the wall in which the inscription was found. This archaic Doric inscription of the sixth century B. C., of such unexampled length, and giving as it does an invaluable accession to our knowledge of the Doric dialect, as well as being the first specimen of the far-famed Kretan legislation, has created a legitimate excitement. The text has been published twice already (in the *Mittheilungen*, and by Comparetti in his *Museo It. di Ant. Classica*), and a number of monographs on it are expected during the year. The *Journal* itself expects to publish in its next (October) number an article on the subject by Prof. A. C. Merriam.

**MYKENAI.**—*Two dagger-blades.*—Among the objects found by Dr. Schliemann at Mykenai were two dagger-blades: it was only lately that, on cleaning them, it was found that they bore fine and beautifully detailed incrustations representing warlike and hunting scenes, lions, antelopes, birds flying over a morass, etc. According to M. Dumont (since deceased), these interesting works belong to the XII. or XIII. century B. C.: that they are anterior to any Asiatic influence and are not of Greek but of Egyptian origin. Their Egyptian origin was also strongly supported by M. Perrot from all the details of workmanship, costume, etc.; but, on the other hand, M. Leon Heuzey sustained that they were identical in manufacture with the other Mykenaian works, and certainly proceeded from the Mykenaian School.—*Revue Arch.*, 1884, II. p. 109.

**NEMEA.**—The French School has made some excavations here, but they resulted in no finds of importance.—*Ἐφ. Ἀρχ.*, 1884, I. II. p. 92.

**OLYMPIA.**—The excavations here by the Archæological Society began with the running of a trench 35 feet long, 200 feet north of the north-east corner of the stadion. At the depth of three feet was found a vault made with tiles, and a human skull in it. Nothing more being found

here, attention was directed to the Palaistra, to excavating the north-west corner of it, left unexcavated by the Germans. At the depth of about nine feet was found a wall running from north to south, badly built of poros stones, marble fragments, especially tiles from the roof of the temple of Zeus. At the depth of thirteen feet began the finding of bronze fragments and Byzantine coins. So far, have been found, in the Palaistra and the bed of the river Kladeos, 358 coins, including some splendidly preserved coins of Elis; and of bronze objects 48, among which are to be distinguished especially the upper part, to the knees, of a statuette with out-spread wings; the face of another statuette of beautiful archaic art; and some roughly-made animals. There have been found also some pieces of architecture of terra-cotta, with color well preserved; and some lead objects, among which the most worthy of mention is a round object with projecting edges having a hole in the center, and on one side in very small letters the inscription *ΗΡΟΞΕΝΙΔΑ*. But the most important of all the finds were a fragment of a metope of the temple of Zeus, and two fragments of the folds of the drapery belonging to some of the statues from the west pediment of the same temple.—*Eφ. Αρχ.*, 1884, pp. 94-5.

**OROPUS.**—*Sanctuary of Amphiaraios.*—Very important documents have resulted from the work undertaken last season by Mr. Phintikles: decrees of proxenia inscribed on marbles bearing ancient dedicatory inscriptions to Amphiaraios; a senatus-consultum of the time of Sulla in which latinisms abound in the Greek translation; inscriptions giving new names of artists, Simalos, Dionysios son of Aristos, Agatharchos son of Dionysios, Thoinias son of Teisikrates of Sikyon, Teisikrates son of Thoinias, Naxias (or Praxias) son of Lysimachos of Athens. A theatre built in tufa, of a singular form, was also discovered with an adjacent portico, near which was found a charming marble statue of a reposing Herakles, wanting the head and the legs below the knees. One of the bases originally supported statues of Ptolemy and Arsinoe, while on another stood a colossal statue of Sulla by Teisikrates son of Thoinias; it bore the inscription: *ὁ δῆμος Ὠρωπίων Λεύκιον Κορνήλιον Λευκίου υἱὸν Σύλλαν Ἐπαφρόδιτον τὸν αὐτοῦ σωτῆρα καὶ εὐεργέτην Ἀμφιαράῳ, ἐπὶ ἱερέως Φρονίου· Τεισικράτης Θοινίου ἐποίησε.* A large Doric temple has been uncovered, having six columns on the front and Ionic columns inside, before which is an altar surrounded by theatre-like seats and a double-aisled columned hall. The pieces of architecture found comprise drums of columns, of which two are Doric with flutes; some whole Ionic capitals, one of which is of an anta; and some fragments, two pieces of a pilaster, two fragments of an echinus, some fragments of cornice with blue color, tryglyphs, and drops from the cornice.—*Eφ. Αρχ.*, 1884,

pp. 98–100; *Revue Arch.*, 1885, pp. 95–96; *Berl. Phil. Woch.*, March 28, 1885.

**SUME, Island of.**—In the Emporion has been found a marble relief, almost entirely preserved, of a man very much like Aristion on the well-known stele of that name. Under the man is an animal, probably a wild boar.—*Ἐφ. Ἀρχ.*, May 3.

**SURESA.**—Another ancient mine has been discovered at Suresa, three miles up the mountain from Laurion. A horizontal zigzag channel, 40 to 50 centimetres square, leads to a chamber 20 by 15 metres, from which numerous galleries, some one metre by 30 cent., others only 30 cent. square, lead to the exterior. The chamber is 10 metres high, but much of the softer iron strata above had fallen in, and an excavation of two metres did not reach the floor.

**THESSALONIKE.**—By the opening of a new street the discovery was made of the marble antæ of a large door, a Corinthian column, and an inscribed slab.—*Nea Hemera* of Trieste, May 2.

**TIRYNS.**—Dr. Schliemann's excavations in April of last year resulted in bringing to light an immense palace occupying the whole summit of the Akropolis. The wall-paintings were copied by Dr. Doerpfeld. The vases found were of the most archaic type, and a capital discovered belonged to the primitive Doric style. It would seem that the palace dates from two periods; the first, prehistoric and contemporary with the tombs of Mykenai, and the second, not more recent than the VIII. century B. C. To the former period belong numerous terra-cottas, specimens of pottery, images of Hera as a cow, obsidian knives, etc.—*Rev. Arch.*, 1884, II. p. 83. In a letter to the *Nation* (Oct. 23, 1884, p. 351) Mr. Deffner mentions some interesting particulars: he shows that the shafts of the columns must have been of wood.

The volume of Dr. Schliemann on Tiryns, promised for last month, has not yet been issued. A letter from Athens, dated May 8, says "Dr. Schliemann goes next week to Tiryns, where, under the direction of Dr. Doerpfeld and M. Philios, he is expending a large sum of money in clearing away the rubbish accumulated during his former excavations." This has resulted in some interesting discoveries which he has incorporated in an appendix of which he is now (June) correcting the proofs: the volume will appear by mid-summer.—*Athenæum*, May 30, 1885.

**TURKEY: Constantinople.**—Some improvements have been made in the arrangements of the museum by its director Hamdi Bey. The collection has been labelled in Turkish and French, and the admission fee of five piastres has been suppressed.—*Athenæum*, March 14, 1885.

## ITALY.

## PREHISTORIC AND CLASSICAL ANTIQUITIES.

**BOLOGNA.**—The most important question of which archæologists have been seeking the solution in this region (especially in the necropolis of the *podere Arnoaldi Veli* in San Polo) is that of the peoples who successively occupied the valley of the Po before the Roman dominion. It was already known that in the *podere Arnoaldi Veli* there existed tombs belonging not only to the most ancient period, the so-called Umbrian, but also to the more recent or Etruscan period. The investigations recently made have solved at least the problem of the topographical relation of these two classes of tombs, as it has been found that there is, between the ancient and the Etruscan sepulchres, a strip of ground fifty-six metres wide, in which no tombs have been found, but only traces of very early dwelling-houses. It is an interesting fact that the Etruscan tombs which were found *underneath* inviolate Roman tombs of the early empire had been completely devastated, only sculptured and inscribed stones and fractured vases having been left. Either the Celts or the Romans may have been the authors of this act, probably the latter.—Barnabei in the *Bull. dell' Inst.*, January, 1885; and Gozzadini in the *Notizie degli Scavi*, February, 1884, p. 61, ff., and September, p. 292, ff.

**CAMPANIA.**—*Necropolis of Calatia.*—The discovery of the necropolis in the neighborhood of *le Gallazze* brings to light many objects similar to those of the neighboring necropolis of Suessola, and indicates a considerable extension of time and various styles of art, as rude works of local manufacture are found by the side of others of Greek importation belonging to the best early period. What distinguish this from other necropoli of southern Italy are the deep circular or cylindrical wells, built of tufa and leaning on the hill; these Prof. Sogliano considers to be sepulchral.—*Not. degli Scavi*, August, 1884, p. 277; and *Bull. dell' Inst.*, March, 1885.

**CAPRI.**—At the beginning of the winter were discovered some important remains of a large villa of early imperial times: what remains of the walls is covered with frescos of the best style, and the floors had mosaic pavements. The road to the villa, and remains of the aqueduct which supplied it with water, have been found.—*Berl. Phil. Woch.*, January 24, 1885.

**CASTELLETO TICINO.**—The numerous tombs found here are similar to those of the neighboring Golasecca. The most important object found was a bronze *cista a cordoni*, evidently belonging to the fifth century B. C.: its cover was formed of a bronze bowl with figures in relief (*a sbalzo*) representing a sphinx and a chimera.—*Notizie degli Scavi*, May, 1884, p. 166.

**CIVITA LAVINIA.**—The discovery has been made of the ruins of a temple of Juno Sospita. Many fragments of sculpture seem of Greek workmanship: among them are a head of a goddess, one of Jupiter, and six torsi; also four horse's heads of fine style, from a quadriga. Remains of an imperial and of a private villa, and of the *arx* of Lanuvium were also brought to light. These excavations have been carried on by an Englishman, Mr. Pullan.—*Not. degli Scavi*, April, 1884, p. 159.

**Roman Villa.**—Between Civita Lavinia and Genzano a magnificent Roman villa of the first century has been excavated: it is of extraordinary size and magnificence, and the long colonnades instead of being of Alban stone, as is usual, are of red oriental granite. It was ornamented with stuccos and wall-paintings of the best style and taste.—*Not. degli Scavi*, July, 1884, p. 240.

**CUMÆ.**—On the side of the necropolis next to lake Licola, among other discoveries, a most important tomb has been explored, 4.12 met. long by 3.30 wide, formed of large slabs of tufa, and divided into four *loculi*, containing skeletons and sepulchral objects. In the interior was inscribed an archaic Greek inscription: *ΗΥΗΥ ΤΕΙ ΚΛΙΝΕΙ ΤΟΥΤΕΙ ΛΕΝΟΣ ΗΥΗΥ*—*ὕπὸ τῆ κλίνης τουτεῖ Λένος ὕπὸ . . .* Notable is *ὕπὸ* = *ὕπὸ*, and Prof. Sogliano sees here traces of Æolic influence on the Ionic of Cumæ: *Λένος* is probably for *Λένος*.—*Not. degli Scavi*, October, 1884, pp. 353–356; cf. *Bull. dell' Inst.*, March, 1885.

**LENTINI (SICILY).**—In digging on the property of Sig. Pisani, some laborers discovered a very important series of archaic tombs formed of large slabs of calcareous stone, similar to those of Megara, Selinus and Syracuse: in them were found chased bracelets and vases of massive silver; a gold plaque with ornamentation, and a ring and small vase, also of gold; a vase with representations of animals of the archaic type in horizontal zones; etc. Sig. Cavallari in visiting the city discovered a small Christian catacomb connecting with that of Saint Thecla.—*Not. degli Scavi*, July, 1884, p. 252–4.

**MARINO.**—*Villa of Q. Voconius Pollio.*—This most important discovery is treated in an exhaustive and scientific manner by Comm. Rodolfo Lanciani in a monograph in the *Bull. della Comm. Arch. di Roma*, fasc. iv. 1884, which is analyzed among the *Summaries of Periodicals*.

**NEMI.**—On the east bank of the lake of Nemi have been discovered two necropoli: one, pagan of an early period, and the second, Christian.—*Ibid.*, p. 238.

**STA. ANATOLIA DI NARCO (UMBRIA).**—The *Notizie degli Scavi* of April, 1884, gives a detailed account of excavations undertaken in this locality under the direction of Sig. Sordini, which resulted in the dis-

covery of part of an ancient and extensive necropolis, devastated at an early period.

**ORVIETO.**—For more than a year the old and new necropoli of this city have been yielding innumerable objects of interest. Many tombs, especially those of the northern necropolis, belong to the archaic period.—*Not. degli Scavi*, December, 1884, p. 418.

**PRAENESTE (PALESTRINA).**—The cathedral of Palestrina is in part formed out of the old Basilica of Praeneste: recently, portions of the early wall of Pelasgic origin, which formed the substructure, have been found: above, a wall in *opus quadratum* has come to light, decorated with niches adorned with colonnettes and pilasters; also, a fragment of inscription thus reconstructed by Mr. Enrico Stevenson: L. Quinctius. T. f. L. n. praetor Le VCADO . CEPIT | T. Quinctius T. f. L. n. conso V. DEDIT. According to this restoration, it belongs to the year 560 u. c., and is a dedicatory inscription of the spoils of Leukadia, conquered during the Macedonian war by L. Quinctius Flaminius, legate of his brother the consul Titus Quinctius Flaminius.—*Bull. dell' Inst.*, March, 1885.

The important discovery of the ancient sun-dial on the façade of the Cathedral was made by Prof. O. Marucchi, and a notice of this discovery has been already given on p. 215.

**PRATICA.**—It now appears that the territory of the ancient Lavinium contains an archæological stratum similar to that of the most ancient Latin tombs around the Alban lake and the Etruscan *tombe a pozzo*. Prince Camillo Borghese, on whose land the discoveries have been made during the past winter, has formed, in the castle of Pratica, a collection of the objects found: both the pottery and the bronzes are similar to those of Tarquinii, the Alban necropolis, etc. In an ancient well were found a number of objects of very different periods, of which the most interesting are (1) the painted clay capital of a pilaster, adorned with an archaic relief of Hercules and the Nemæan lion; (2) a fragment of a terra-cotta relief representing one of the combats of Hercules; (3) a superb piece of green glass incrustation, covered with blue enamel on which is a relief of the head of Medusa.—*Bull. dell' Inst.*, March, 1885.

**REGGIO (CALABRIA).**—Among the many discoveries made here in 1884, the most important are certain objects (some of them being figures of Isis) which proceed without doubt from the vicinity of the temple of Isis and Serapis, known to have existed in this neighborhood.—*Not. d. Scavi*, August, 1884, p. 281.

**ROME.**—*Bronze statues of Athletes.*—In digging the foundations of the new theatre in the Via Nazionale on the brow of the Quirinal, near the baths of Constantine, the discovery was made, February 8th, of a bronze



statue larger than life-size (6 ft. 10½ ins.) in good preservation: it is said to be of Greek workmanship of the best period, the first of its class found in Rome. Opinions differ as to the identity of the statue. According to some it is, the portrait statue of an athlete: it has also been called a Herakles. It is the nude figure of a man, standing erect, resting his weight slightly on the right leg; the left is somewhat bent. His right hand is placed behind his back, while his left is held aloft and was evidently supported on a sceptre now disappeared. It is a life-like portrait of great beauty: the face is full of animation: "the frontal sinus is strongly developed, giving the forehead a somewhat retreating line, and the nose is slightly aquiline. . . . The head is small: the details of the hair upon the head and body are rendered with especial care." The hair, cut short, is divided into slightly curled locks. The downy hair on the well-rounded chin and cheeks is delicately engraved in a variety of gentle curves. The smallest details are carefully treated, as, for instance, the creases on the neck, abdomen and elsewhere, and the folds of the flesh under the knuckle of the little finger. The muscular development of the upper part of the body is remarkable. On the breast is the inscription L. VI. T. XXIX, also read L. VII. S. L. XXIIIX, which is thought to be the shipping-mark. The statue is now stowed away in a magazine, waiting for the building of the new Museum in the baths of Diocletian. Although fractured in several places all the pieces have been recovered.

In the first days of April a second bronze statue, evidently of Greek workmanship, was discovered close to the spot where the first had been found. It represents a pancratiast seated, reposing after the combat; his elbows resting on his knees, and his forearms and hands, with the cestus still on them, extended one over the other. This life-size figure is uninjured with the exception of a fracture in the right thigh; the head, hands and feet are perfect.—Roman letter, *London Times* of April 4; *Berl. Phil. Woch.*, March 7; *Nuova Antologia*, February 15.

*Tombs of the Licinii and the Calpurnii.*—In the Villa Bonaparte, on the Via Salaria, some workmen discovered, last March, a family tomb of remarkable beauty, divided into several rooms which contained eight beautifully sculptured and two plain sarcophagi in complete preservation. The inscriptions found include epitaphs of the consul Licinius Crassus (27 A. D.); of his son, Cn. Pompeius, Pontifex and Quæstor, husband of Antonia the daughter of Claudius (both father and son were killed in A. D. 47 by an order of Claudius); of L. Calpurnius Piso Frugi Licinianus, brother of the preceding, adopted by Galba in 69 A. D. and killed at the same time by Otho; and of several others; the inscriptions are as follows:

M·LICINIUS	CN·POMP[EIVS]
M·F·MEN	CRASSI·F·MEN
CRASSVS·FRVGI	MAGNVS
PONTIF·PR·VRB	PONTIF·QVAEST
COS LEG	TI·CLAVDI·CAESARIS·AVG
TĪ·CLAVDI·CAESARIS	GERMANICI
AVG·GE//MANICI	SOCERI·SVĪ
IN M(auretani)A	
[D]IS·MANIBVS	C·CALPVRNIUS·
[L]·CALPVRNI///ISONIS	CRASSVS·FRVGI·
FRVGI·LICINIANI	LICINIANVS·CON·
XV̄ VIR·S·F	SVL·PONTIFEX·
ET·VE///ANIAE	ET·AGEDIA·QVIN·
Q·VERANI·GOS·AVG·F	TINA·CRASSI·
GEMINAE	
PISONIS·FRVGI	LICINIA·CORNELIA
C·CALPVRNIO	M·F·VOLVSI·
PISONI·CRASSO	TORQVATA
FRVGI·LICINIANO	L·VOLVSI·COS·
	AVGVRS·

This was evidently the burial place of the two great consular families, the Licinii and the Calpurnii, and its discovery is considered to be the most important of its kind made in Rome since the finding of the tombs of the Scipios in 1780.

It is singular that on Piso's monument the D at the beginning of the first line, the L at that of the second, the letters P and ON in Pisonis, R in Frugi, IN in Liciniani, the XV at the beginning of the fourth line, and the R in Veraniae have been obliterated with a pointed tool: also in No. 5 the first four lines of the inscription containing the name of the deceased have been obliterated, and several other similar mutilations have been made. This is evidently the sign of a proscription. The L Volusius, Mr. Stevenson thinks, is the famous L. Volusius Saturninus († 56 A. D.) celebrated by Pliny, Tacitus and Columella. He conjectures Calpurnius Crassus to be the one who conspired against Nerva and Trajan and was killed under Hadrian. The use of CONSVL for cos. indicates, according to Stevenson (*Bull. d. Inst.*), the time of Trajan.

A description of one of the monuments will show the general style. That of Piso "is a rectangular dado of white marble measuring 3 ft. 2 ins. in height by 3 ft. in width, and 2 ft. 7 ins. in thickness, standing on a moulded plinth a foot in height, and surmounted by a pediment orna-

mented with pulvinars on the sides and griffins on the tympanum, the entire height being 5 ft. 7 ins. . . . On one side . . . a sacrificial vase is sculptured in relief, and on the other a paten" (*Times*). The following are the subjects sculptured on the monuments: (1) Castor and Pollux carrying off the daughters of Leukippos; on the cover groups of victories; (2) a scene of Bacchanalia; (3) a rich festoon supported by winged genii and victories, and with the portraits of the two deceased; (4) festoons and masks; (5) chimerae; (6) the birth of Bacchus; (7) genii supporting arms; (8) the Indian triumph of Bacchus with fauns and elephants.

The greater part of these monuments undoubtedly belong to the art of the first century A. D., and are of great importance.<sup>1</sup>—*Bull. dell' Inst.*, 1885, Nos. I. and II.; *Nuova Antologia*, March 15 and April 1; Roman Letter of March 27, *London Times*; *Notizie degli Scavi*, November, 1884, p. 393.

Near the Basilica of St. John Lateran has been found the marble statue of a female, of very good work, with the following hexameter inscription on the base: τὴν πικροτὴν ἐκόρην Εὐβοῦλιον Ἰσατ' ὁ γάμμος. The head is preserved, yet it shows, in comparison with the rest of the statue, extremely rough work. From this it is evident that the face was cut out of an earlier one. On the left cheek can be plainly seen how far the original face goes, and where the new cutting begins. This is the first example we have of this kind of overworking. Heretofore it has been supposed that the change of a statue from one person to another consisted in the substitution of another entire head.—*Berl. Phil. Woch.*, March 21; *Bull. dell' Inst.*, April, 1885.

On the same site was discovered a marble cippus with a dedicatory inscription to the rural divinities and to the genius of the Emperor Hadrian by the "equites" natives of Thrace. These soldiers formed the mounted guard of the Emperors, and it was precisely near the Lateran that their quarters were situated.—*Nuova Antologia*, March 15, 1885.

*Lararium*.—In the *Via del Statuto* near S. Maria Maggiore has been found the *lararium* or domestic chapel of a Roman family. The chamber is rectangular, and its walls have several steps on which were placed many small statuettes of various divinities, e. g., Jupiter Serapis, Venus, Hercules and Bacchus. Of great interest are several objects of Egyptian origin: a statuette of Isis-Fortuna with the lotus, a cippus of Horus with hieroglyphs, and a talisman on which is engraved the triumph of good over the evil element represented by Bes: the inscriptions on the latter are of great interest. At the end of the *lararium* was a larger statue of

<sup>1</sup> It is reported that a beautiful bronze statuette about 2 ft. high was found in the tomb, but secreted by the workman and sold to a Russian for 6,000 lire.

Fortune with the cornucopia in her left hand and the *gubernaculum* in her right. It is thought that this important monument may be preserved.

#### IMPORTANT OBJECTS DISCOVERED IN ROME DURING THE YEAR 1884.

It will be of interest to the readers of the *Journal* to have placed before them a list of these objects, selected from the full catalogue given in the last number of the *Bullettino della Commissione Archeologica Comunale* of Rome for 1884.

*Paintings.*—Fifteen fragments of wall-paintings found on the Esquiline, Castro Pretorio, Quirinal, etc. Several of the scenes depicted are of *genre* subjects: a rustic house before which a woman is seen feeding hens: another house; in front of\* it is a woman bidding farewell to two men, one on horseback, and the other on foot, who seem to be leaving for the hunt: a sea-tiger and a hippocamp, on each of which a Nereid is seated: a dancing female, partly covered with a violet mantle: an Athena *promachos*, etc., etc.

*Statuary.*—Of the nine statues or groups, those of Jupiter and Kybele have nothing remarkable about them; a female figure seated on a rock—probably one of the Muses,—and a spirited group of the combat of a panther and a wild boar, seem to be the best of this group. Several of the eight busts are interesting: the Anakreon has been described already on p. 101 of the *Journal*; a beautiful ideal female head found on the Esquiline, and a male head of athletic type in the style of Lysippos, some fine torsi, etc., are also to be noticed. Among the numerous small objects in bronze, the most interesting are those taken from five very ancient sepulchres rudely formed of squared pieces of tufa not united with cement, which were discovered on the Esquiline in the new *Via del Statuto*.

*Terra-Cottas.*—Among a number of pieces two figures are of interest, one erect, and the other from the lid of a sarcophagus and preserving traces of polychromy: also part of a frieze with painted (blue, yellow and red) reliefs (bust of bearded Bacchus giving wine to a Chimera, etc.): other portions of friezes are also adorned with reliefs, mostly bacchic in character. Several *olle* and nineteen vases of *buccaro laziale* form a most interesting and archaic group, found in the five sepulchres already mentioned. They will be illustrated in the *Bullettino* for 1885.

*Excavations in the villa Spithöver*, opposite the Ministry of Finance, during January brought to light, at a depth of 12 metres underground, an excavation in the tufa consisting of two chambers joined by a narrow passage. The walls have apses, and in the first hall there is an altar. It is thought by some to have been dedicated to the worship of Mithras.

*Imperial Palace.*—By the recently discovered atrium of the Vestals, and opposite the church of S. Maria Liberatrice, stand the walls of the *Palatium*, belonging to early imperial times: within them had been built a number of hay-lofts which have now been demolished. "Already the area of one great hall, with large niches for statues in it, and far exceeding in dimensions and grandeur any of the remains of the Forum adjoining it or of the palace of the Cæsars above it, has been cleared." After cutting through the modern flooring the ancient one was found at a depth corresponding with the level of the Forum. "One-half of this hall has been further cleared down to that level, and from it opens a passage the walls and ceilings of which are covered with comparatively uninjured fresco paintings, representing Christian saints standing in rows on one side and the other, while on the face of the wall of the hall itself are remains of similar frescoes, indicating that it had been completely decorated in the same manner. Comm. De Rossi attributes these frescoes to the x. or xi. century. As to the building itself, he reserves his opinion until the excavations have progressed farther. He had, however, before they began, suggested, in his study on the Anglo-Saxon coins which has been noticed on p. 213 of the *Journal*, that this Imperial residence had been adopted during the early Middle Ages as a papal residence.—Roman Letter of *London Times*, April 28, 1885.

*Jewish Cemetery.*—During the winter of 1884, Prof. O. Marucchi made further researches in this cemetery, discovered by him two years before. It is situated at the *Vigna Apolloni* on the *Via Labicana*, and was connected with an important centre of Jewish population. Its extent is proved by numerous galleries and *cubiculi* still filled with earth. Besides numerous Greek inscriptions containing the usual Jewish formula ΕΝΘΑΔΕ ΚΕΙΤΑΙ, ΕΝ ΕΙΡΗΝΗ ΚΟΙΜΗCΙC ΑΥΤΟΥ, he discovered two in Hebrew, which he reads (1) *Amen Scialom beth*, and (2) *Nuah*. This is important, as the most considerable of the Roman Jewish cemeteries, that of the *Vigna Randanini*, had not yielded a single Hebrew inscription.

**TURIN.**—Important portions of the Roman walls have been laid bare near the *Piazza Madama* and the Church of the *Consolata*.—*Bull. dell' Inst.*, January, 1885.

**VERONA.**—*Prehistoric Wall.*—Excavations have disclosed a gigantic wall composed of marble blocks, the remnants of which extend over a length of about 500 metres.—*Le Muséon*, January, 1885, p. 125.

*Antiquities of the Stone Age.*—In the commune of Breonio (prov. of Verona), during the last few years, Cav. De Stefani has made extensive discoveries of objects belonging to the stone age, especially arms and utensils, many of which are unique in Europe, and resemble more those

of some portions of America.—*Atti della R. Accad. dei Lincei* (Rome). *Rendiconti*, January 18, 1885, p. 63 and February 15, p. 151.

#### CHRISTIAN ANTIQUITIES OF ITALY.

**ROME.**—*Cemetery of Domitilla.*—The excavations in this catacomb have been carried on near the cubiculum of *Ampliatius*: this was one of the nuclei, originally separate, out of which the vast necropolis of Domitilla was formed. It has furnished a number of inscriptions anterior to Constantine, one of those recently found reads, *Secunda esto in refrigerio*. De Rossi notes the importance of this formula, as a prayer and in accord with the formulas of the early liturgical prayers. Among the objects found is a cameo of oriental sardonyx, representing a winged Eros on a hippocamp; a medallion of Commodus, and one with the bust of Diocletian.—*Bullettino di Arch. Crist.*, 1884-85, pp. 41, 43.

A subterranean chapel of considerable extent has been opened, having arched tombs in the walls. On the walls are many *graffiti*, made by ancient pilgrims, which would indicate that the chapel contained the tomb of some well-known martyr.—*Nuova Antologia*, January 15, 1885.

*Cemetery of Priscilla.*—Work on this catacomb, which had long been suspended on account of the difficulty of getting out the earth, has been taken up again this winter, and the results of the excavations will be given by Comm. De Rossi in the next number of his *Bullettino*.

*Basilica of Saint Agnes outside the Walls.*—In restoring the side staircase, it was found that one of the marble steps was formed by a fragment of the ancient *transenna* of the altar, with a youthful female figure carved in relief and bearing the ancient scratched inscription, *Sancta Agnes*. The importance of this discovery is great, as the sculpture seems to belong to the fourth century.

*Frescos of the ancient Papal Residence.*—The discovery of this interesting series of frescos of the x. or xi. century is noticed on p. 241 in the description of the excavation of the imperial palace.

*S. Maria Maggiore.*—An examination of one of the bells brought to light the following inscription: *Ad honorem Dei et beate Marie Virginis ista campana facta fuit per Albanum postmodum in Anno Domini MCCLXXXIX renovata est per Dominum Pandulphum de Sabello pro redemptione anime sue. Guidoctus Pisanus et Andreas ejus filius me fecerunt*. Albanus was chamberlain of Pope Callixtus II. (1119-1124), and Pandolfo Savelli († 1306) was senator of Rome in 1279.—*Académie des Inscriptions et Belles-Lettres*, February 13, 1885.

**ROSSANO (CALABRIA).**—The superb Greek MS. of the Gospels on purple vellum, attributed to the sixth century, whose illuminations are of the greatest importance for early Christian art, has recently been completed

by the discovery of the missing leaves by the Abbate Cozza-Luzi.—*Revue de l'Art Chrétien*, 1885, I. p. 129-30.

**VENICE.**—*Palace of the Doges.*—The scaffoldings, which during the last three years have concealed the lower arcades, have been removed. The restorations are said to have been very successful.

**VERONA.**—*Mosaic Pavement.*—In the last century portions of a mosaic pavement were discovered which were believed to belong to the early Church. During last year, excavations in the courts around the present mediæval cathedral have resulted in bringing to light an extensive pavement of geometrical design: two inscriptions were found: CONCORDIA CVM SVIS FECIT P(edes) LX, and STERCORIVS ET VESPVLVA, CUM SVIS FECERVNT PEDES DVCENTOS. The two pavements discovered, one ab. 50 m. long, the other ab. 30, evidently belong to separate edifices. Of the former, two sections of unequal width remain (10 m. and 7 m. wide) and probably formed the pavement of the nave and left aisle of the early basilica of Verona, destroyed before the IX. century. The second mosaic belonged, probably, to a second basilica. Count Cipolla is inclined to attribute both to the V. or VI. century.—*Not. degli Scavi*, 1884, April and December, pp. 136 and 401, sq.

#### FRANCE.

**SOCIÉTÉ DES AMIS DES MONUMENTS PARISIENS.**—A few months ago a new society thus entitled was formed in Paris. The members of the committee form a brilliant and illustrious body, and comprise, not only archæologists and men of letters, but distinguished artists of all kinds. Its president is M. Albert Lenoir. Its object, at first, was "to watch over the monuments of art and over the monumental physiognomy of Paris," and to prevent any recurrence of the deplorable acts of vandalism which have been so rampant there during the last half-century. A sign of the times is the interesting series of six articles on recent acts of vandalism, published in the *Chronique des Arts*, by M. Arthur Rhoné, which constitute, as the *Athenæum* remarks, a formidable indictment of the Government.

We hear (*Athenæum*, May 9) that, since then, the Society has resolved to extend its operations to the whole of France, and that a federation has been formed of the provincial learned and archæological societies in order to protect national antiquities more effectually than does the *Commission des Monuments Historiques*.

**CONGRÈS ARCHÉOLOGIQUE DE FRANCE.**—The French Archæological Society held its annual congress at Montbrison (Loire), beginning June 25 and lasting until July 2. Its programme was to study the monuments of the Forez and neighboring provinces belonging to the Prehistoric,

Gallic, Roman and Christian periods, as well as certain especial questions of more general import which this study will bring forward.

**CHÂTILLON-SUR-INDRE.**—On one of the capitals of the Church here, dating from the twelfth century, M. Palustre has read the name of a sculptor until now unknown: *Petrus Janitor istud fecit primum.*—*Bull. Mon.*, 1885, p. 221.

**ÉVREUX.**—*Cathedral.*—In October the tomb of Bishop Jean de la Cour d'Aubergenville, who died in 1256, was brought to light. A fine crozier in enameled bronze having in the centre of its volute the subject of St. Michael and the Dragon, and a beautiful pastoral gold ring of elaborate workmanship, were found with the body.—*Gazette Arch.*, 1884, 9-12, p. 376.

**GAVRINIS (Morbihan).**—*Megalithic Monument.*—Under the well-known covered alley a crypt has been found with numerous sculptures in admirable preservation. Their position makes it certain, as had been suspected by Dr. Closmadeuc, that the sculptures were executed before placing the stones in position.—*Revue Arch.*, 1884, II. p. 322-31.

**LAVAL.**—*Restoration of the Cathedral.*—The work of transformation has already begun, the eastern portal being the first point to be attacked. It is proposed to add a spire to the tower over the apse, and to construct a choir in the style of the thirteenth century.—*Bull. Mon.*, 1885, p. 219.

**NIXÉVILLE (Meuse).**—*Frankish Cemetery.*—M. Ch. le Bœuf has succeeded in bringing to light more than a hundred and fifty tombs in this newly discovered cemetery, and in securing a number of interesting objects.—*Bull. Mon.*, 1885, p. 217.

**ORMES (Beauce).**—*Prehistoric Antiquities.*—Immense subterranean constructions dug in the tufa have been uncovered. These crypts are composed of circular halls, vaulted and joined by means of many narrow galleries. In them have been discovered several objects belonging to the Gallo-Roman period.—*Le Muséon*, January, 1885, p. 129.

**PARIS.**—*Museum Guimet.*—The offer by M. Guimet, to the Government, of his famous Oriental Museum has been accepted, and a building is being erected to receive it on the Place d'Iéna, in Paris. The museum has been until now in Lyons.

*Museum of the Louvre.*—The more important of the works recently bought for the department of antiques of the Louvre are now on exhibition in one of the halls. They include marble busts, two of which belong to the archaic school, and others to the best period, a fine torso of Greek workmanship, extensive and well-preserved bas-reliefs, and a number of smaller objects. Among the latter are to be remarked a fine vase with red figures, signed, and especially a cut bronze plaque representing the combat of Herakles and Apollon, from the Castellani collection, a famous



piece discovered in Krete, and a most important work for the study of the origin of Greek art.—*Revue Arch.*, 1884, II. p. 376.

*Trocadéro*.—Three new halls will soon be added to the museum of casts, which will then fill the entire left hand gallery of the palace. Among the most recent additions of importance are the portals of the cathedrals of Rouen and Bordeaux. The new halls are filled with casts taken principally from the monuments of the centre and south of France.

*Gallo-Roman Antiquities*.—Near the rue Clovis, M. Toulouze opened an ancient mound belonging to the first or second century, in which he found some fragments of amphorae, œnochoe with bas-reliefs, coins, etc. Not far from this he discovered an interesting collection of iron instruments, also dating from the Gallo-Roman period, which were doubtless the tools of some artisan, perhaps a carpenter.—*Revue Arch.*, 1884, II. pp. 376-79.

**POITIERS** (near).—*Cemetery of Antigny*.—At the annual congress of the *Sociétés savantes de France*, held at the Sorbonne, April 7-11, Father de la Croix described the excavations he has been superintending at the cemeteries of Civaux and Antigny, near Poitiers. In the latter he found an important series of tombs belonging to the latter part of the Merovingian period. They are generally covered with lids ornamented with bands and patterns in low-relief.—*Gazette Arch.*, 1885, p. 120.

**ROUEN**.—*Cemetery at St. Ouen*.—In December, some laborers at work under the pavement of the nave met, first, with the pavement of the thirteenth century, and soon came upon several strata of early tombs at a depth of between 2.50 and 3 metres. The upper stratum contained eight sarcophagi dating, probably, from the twelfth century, and containing the bodies of the abbots of the monastery. In the third was found an inscription, traced on a plaque of lead, which shows this to be the tomb of the Abbot Rainfroy, who succeeded Guillaume Ballot in 1136: HIC REQUIESCIT PIE MEMORIE DO | MNVS RINFREDVS MON(A)CVS ET ABBES HVIV | S LOCI QVI ECCLESIAM ISTAM POST | COMBVSTIONEM RESTAVIT MV | RO CINSIT ET . . . ET ALIIS | BONIS DITAVIT. A second inscription of 1058 (?) gives the name of the archdeacon Hugues. \_XVI KL OCTO | RIS OBIIT HV | GO ARCHIDIACONI ANNO INC . . . DNI | MLVIII (?) . . .

At a lower depth a group of Frankish stone sarcophagi came to light, narrower at the head than at the feet, most of them containing the bodies of warriors; among the objects found in them were some beautiful belt-clasps, one being of silver and of fine workmanship; two round gold fibulæ, of unusual size, adorned with delicate gold filagree work and precious stones; an ivory plaque; a beautiful glass vase; etc. The total number of tombs opened was about seventy-five. The same excavations brought to light the foundations of the Romanesque church which

preceded the present one; they prove this early church to have been of considerable size and beauty, occupying almost the same area as the present edifice.—*Bull. Mon.*, 1885, I. p. 93; *Gazette Arch.*, 1885, I. pp. 56, 57.

#### SWITZERLAND.

**GENEVA.**—Recent excavations made in the bed of the Rhone by Dr. Gosse have led to the discovery of many bronze objects: sword-blades, hatchets, arrow-heads, sickles, bracelets, etc. A fragment of collar (torques) shows that these objects were collected during the iron age, and the period is fixed by the presence of a Gallic coin. At the same time many objects were found belonging to the Roman, Merovingian, Mediæval and Renaissance periods.—*Gazette Arch.*, 1885, p. 120-1.

#### BELGIUM.

**GAND.**—The restoration of the Cathedral is progressing under the direction of A. Van Assche and has already resulted in the uncovering of an interesting fragment of early Gothic, the arch leading from the first chapel of the choir into the transept. The choir dates from the thirteenth century, and, when in the sixteenth century the body of the church was raised, the chapels of the choir were completely disfigured by a mass of parasitical additions, which it is the object of this restoration to remove.—*Revue de l'Art Chrétien*, 1885, I. p. 127.

**LIÈGE.**—*Cathedral of St. Paul.*—Some recent reparations in one of the north chapels have brought to light, on the wall above the altar, some frescos of the fourteenth century, as well as the polychromatic decoration of the vault. Among the frescos best preserved are a figure of John the Baptist holding the Agnus Dei, and one of St. Michael piercing the Dragon.—*Revue de l'Art Chrétien*, 1885, I. p. 130.

**GROTTO OF SINZIN.**—*Prehistoric Antiquities.*—Work undertaken by the Archæological Society of Namur has brought to light a series of bronze objects identical with those in Switzerland belonging to the lacustrine bronze age: they were found in a walled-up cavity on the left side of the cavern.—*Revue Arch.*, 1884, II. pp. 187-88; *Le Muséon*, April, 1885, p. 258.

#### GERMANY.

**COLOGNE.**—*Cathedral.*—The Building Commission of the Cathedral of Cologne has entrusted to Dr. A. Essenwein, Director of the Germanic National Museum at Nuremberg, the elaboration and execution of his plan for the decoration of the Cathedral floor. This plan had already obtained the sanction of the Chapter and of the Prussian Ministry of

Worship. The nave and transept are to be floored with plain flags, bordered with marble, while the apse and chapels are to receive a rich figured ornamentation executed in mosaic and in the other processes of pavement decoration employed in the Middle Ages. A large number of the cartoons for this, the most extensive surface-design of our time, are already completed.—*Neueste Nachrichten*, Munich, April 13, 1885.

*S. Gereon*.—This church is soon to undergo a thorough renovation which is to comprise the repairing of the outer walls, the insertion of new glass windows, and the painting of the great cupola, which latter work is to be undertaken by Prof. Essenwein.—*Archiv f. Kirchl. Kunst.*, 1885, i. p. 6.

**EINING (BAVARIA)**.—The remains of a large Roman villa fitted with extensive baths have been recently discovered at this place, near Abensberg (supposed to be the ancient Abusina). The heating apparatus has been found in very perfect condition, together with many curious and interesting architectural details. But, what is perhaps of more interest still, the skeleton of a woman was found, having by her side a jug, a glass urn and tear-bottles; also the articles of her toilet, including hair-pins, pearl necklace and bracelets. Some fragments of sculpture were also brought to light, among them a woman's head in marble, of very good execution. A "votive" stone also was found with an inscription of four lines, dedicated in honor of *Dea Fortuna Augusta Faustina*. A large number of Roman weapons, coins, spoons, rings and fibulæ, and many other articles, together with Roman bricks, tiles, and stamps in considerable numbers were also discovered among the foundations of this interesting villa.

**GARZIGAR**.—*Greek Antiquities*.—At Garzigar, near Köslin in Pomerania, a sarcophagus with four urns has been discovered, similar to others found last year in another Pomeranian village. They are dated from the second century B. C., are of Greek workmanship, and were probably imported by Greek merchants in the amber trade.—*Le Muséon*, April, 1885, p. 259.

**HANAU**.—*Roman Ruins*.—Extensive ruins of military and civil constructions have been brought to light; also a cave dedicated to the worship of Mithras. Several inscriptions indicate the legions and cohorts which garrisoned the station.—*Le Muséon*, January 18, 1885, p. 125.

**MAYENCE**.—An inscription has been found mentioning the residence at Mayence (Magontiacum) of a Roman legion: LEG. XIII. G. M. V. > . C. VELSI. SECV. (Legio XIV. Gemina. Martia Victrix. centuria Caii Velsii secundi). This inscription certifies to the existence of a bridge across the Rhine. The 14th legion returned to Mayence from Britain in 70 A. D. with the title *Martia Victrix*.—*Le Muséon*, January, 1885, p. 128.

*Frankish Antiquities.*—The Roman and Germanic Museum of Mayence has received a series of exceedingly well-preserved glass vessels and other treasures found in Frankish tombs in Hesse. The articles were enclosed in stone sarcophagi; hence the uninjured state of the glasses. The most elegant are flasks with handles and a slender neck, and are covered from top to bottom with a net-work of fine threads, a marvel of glass-blowing. Of greater value yet is a large gold brooch, the front of which exhibits a design of colored insertions not sunk in the back, but affixed, each piece in a separate gold capsule. The size and polychrome decoration of this object make it one of the most important pieces of its character.—*Neueste Nachrichten*, Munich, April 13, 1885.

**ZWICKAU.**—The St. Marienkirche, built during the thirteenth and fourteenth centuries, and restored many times during the two succeeding centuries, is about to be thoroughly restored under the direction of Prof. Mothes: the work was to begin this spring.—*Archiv f. Kirchl. Kunst.*, 1885, II. p. 13.

#### AUSTRIA-HUNGARY.

**ISTRIA.**—*Prehistoric Antiquities.*—Before Mr. Burton's work, *Notes on the Castellieri or prehistoric ruins of the Istrian Peninsula*, published in 1875, no attempt had been made to account for the ancient ruins called *Castellieri* which cover the hills and rocks of Istria; and it was not until 1883 that the first scientific researches were begun in this field, at Vermo near Pisino, by Prof. Moser at the expense of the Viennese Academy. These researches resulted in the discovery of a necropolis which contained over a hundred tombs *a combustione*, consisting of square cells opened in the friable rock from 1 to 2 metres below the surface and covered with slabs. Each contained one, seldom more, cinerary urn of pottery or metal without special decoration. The contents of these tombs were extremely meagre. Further discoveries were made in the same year by Dr. Marchessetti. The objects found enrich the Museums of Vienna and Trieste.

In consequence, an historical society and a provincial museum were founded, and excavations begun on a grand scale by Dr. Amoroso in the vicinity of Vermo and at the *Castellieri dei Pizzugghi* near Parenzo, the latter of which was productive of very important results. The 200 tombs at the Pizzugghi, at a depth of between 0.50 and 1.50 met., are square and measure about a metre each way; they are built of polygonal masses and covered with large calcareous slabs. A single tomb often contained as many as five ossuaries which also were covered with a thin stone slab. Another species of tombs is formed in the shape of a small cylindrical well, also closed in by a slab: these, however, never contained more than a single cinerary urn. The great majority follow the usual

type of the Italian *necropoli* of the first iron-age, with some local variations. The pottery is almost entirely made by hand and baked at the open fire, and in the form of a double truncated cone with reversed neck. The meagre decoration is strictly geometrical, either scratched or in relief. Among the ornaments found the most numerous are bracelets with linear ornamentation, clasps of the "Certosa" type, and hair-pins: numerous objects found demonstrate the attention paid to the refinements of the toilet even by such a savage people as the Histri.

That intimate relations must have existed with Southern Italy is shown by the character of some of the objects found, *e. g.*, a conical helmet in the form of a *pileus*, like many figured on Apulian vases; three vases of pale-red earth, unvarnished, ornamented with geometrical forms in brown and red of a manufacture known only to Apulia and Calabria (VII. to IV. cent. B. C.); as well as many vases of smaller size. Sig. Orsi concludes that the Istrian *necropoli* date between the fifth and second century B. C., there being no evidence of Roman influence, which began to spread in Istria after 177 B. C., when the country was annexed to Cis-Alpine Gaul.—P. Orsi in the *Bullettino dell' Istituto*, February, 1885.

**CARNUNTUM.**—The fragment of a vase found here shows a copy of the Hermes of Praxiteles: he is represented as having in his right hand not a bunch of grapes but the thyrsus.—*Berl. Phil. Woch.*, January 31, 1885.

**SALONA (DALMATIA).**—*Christian Basilica.*—The excavations which were brought to a close in June of last year were recommenced in January. To the north of the Basilica the excavations brought to light some sarcophagi, already despoiled and fractured. Under the pavement of the presbytery, apse, and nave some new sarcophagi were found; but the most important discovery was a mosaic with inscription from the narthex, 2.14 met. long. The inscription on one of the sarcophagi is: DEPOSITIO GAIANI DIE. Two others are non-entire: . . . di depositio Crescenti VII Id(us) Septemb(res) indictione XI qui vixit annos XVIII Dioscoro VC. This dates from the year 442 under the consulships of Flavius Dioscorus and Flavius Eudoxius. The second dates from 442 and 443: D(e)p(ositio) Luciani sud . . . VIII. X. Septemb(res) [Dio]scoro VC. D(e)p(ositio) [Th]alass[i] Id. Aug. [Max]imo II et [Pate]rio V[C]. Another long inscription of Flavius Terentius and Flavia Talasia dates from 378 A. D.—*Bull. di Archeol. Dalmata*, 1885, II. p. 33; v. p. 87.

**SPALATO (DALMATIA).**—*Cathedral.*—The interior of the Cathedral, originally the Mausoleum of Diocletian, which has been undergoing a complete restoration during the last five years, was reopened on March 24.—*Bull. di Archeol. Dalmata*, 1885, v. p. 81.

TULLN (near Vienna).—*Roman Tombs*—At the small city of Tulln have been discovered three Roman tombs containing skeletons and various small objects, as glass bottles, rings, etc.—*Berl. Phil. Woch.*, March 28, 1885; *La Cultura*, March 1.

#### GREAT BRITAIN.

CANTERBURY CATHEDRAL.—Excavations have been in progress in the part of the crypt set apart for the French Huguenots. Some fine fragments of sculpture have been found, supposed to belong to the shrines of Prior Bradwardine and Thomas à Becket. Some architectural details of the twelfth century which had been concealed have been uncovered.—*London Times*, April 4.

EDINBURGH.—*Museum*.—The South Kensington Museum has assigned to this museum between 30 and 40 choice specimens of Saracenic and Persian art which belonged to the St. Maurice collection from Cairo. The most beautiful of these are three pulpit-doors from mosques, beautifully carved and inlaid with ivory, ebony, and colored woods, belonging to the fourteenth and fifteenth centuries. Besides these there are some fine pieces of metal work.—*Athenæum*, February 14.

OXFORD.—Mr. W. M. Ramsay, well-known from his recent exploration of Asia-Minor, in which he obtained such important results, has recently been appointed Professor of Archæology at Oxford, thus inaugurating the teaching of the science in this University.

#### UNITED STATES OF AMERICA.

WASHINGTON.—*The Smithsonian Institution* has purchased from Dr. E. H. Davis the collection of plaster moulds of the mound pipes recovered by Squier and Davis in their survey of the mounds of the Mississippi valley. The original pipes were purchased by Mr. William Blackmore and are now in the Blackmore collection at Salisbury, England. It was a great misfortune to have these pipes taken from our country, but the possession of the moulds partly repairs the loss, and enables the National Museum to fill up its series.

*Flint Ridge, in Licking and adjacent counties of Ohio*, is almost as celebrated as the "Pipestone quarry." The place has been frequently visited and described; but in October, 1884, Mr. Charles M. Smith, of New Madison, Ohio, made an accurate survey of the place and obtained hundreds of specimens for the National Museum. The report of this survey will appear in the Annual Report of the Smithsonian Institution and in the Report of the Bureau of Ethnology.

*Bureau of Ethnology.*—Exploration of the Mounds of the West.—The coming fiscal year's work for the Bureau of Ethnology has been mapped out by Major Powell. Dr. Cyrus Thomas, in charge of the division of mound exploration, will take the field with two or three assistants, going first to Wisconsin to examine and study the effigy mounds of that locality, and later in the season to Mississippi and Tennessee, where considerable work has already been accomplished. This division has been in operation about three years, under the charge of Dr. Thomas, and has secured about fifteen thousand specimens of the handiwork of the mound-builders, the study of which, together with the survey of the mounds themselves and their surroundings, is gradually leading to a solution of certain archæologic riddles which a few years since appeared insolvable.

While some of the mounds are doubtless very ancient, others similar in character and equally interesting have certainly been built up since the advent of Europeans. A string of sleigh-bells, much corroded, but still capable of tinkling, was found among the flint and bone implements in a mound in Tennessee; while in Mississippi, at the point where De Soto is supposed to have tarried, a Spanish coat-of-arms in silver, one blade of a pair of scissors, and other articles of European manufacture were found in positions which indicated that they were buried by the original builders of the mounds. In a Georgia mound two copper plates were found upon which were stamped figures resembling the sculptures upon the Central American ruins.

Aside from these plates nothing has been found to indicate a connection between the mound-builders and the Aztecs or the Pueblos. A famous "elephant" mound which has long been a bone of contention among ethnologists, and which, in the opinion of some, proved that the mound-builders were coexistent with the elephant upon this continent, appears by the latest and most careful survey to have no trunk at all. Without the trunk the mound bore as much resemblance to a fox as to an elephant.

Mr. Victor Mindeleff, whose models in clay of the Pueblo cliff and cave villages are among the most conspicuous and interesting objects in the National Museum, has already started to revisit New Mexico, Utah, and Arizona. Last season he went into Chaco Cañon, New Mexico, and surveyed several remarkable ruined Pueblos of great antiquity. The cañon is two or three days' march from the nearest civilization. The ruins are of a masonry far superior to the Pueblos of the present day, and remain standing, in places, to the height of forty feet, showing the floor lines of three and four stories. The largest group covers more ground than the Capitol at Washington.—*Baltimore Sun*, June 22.

## JAPAN.

While in Japan, Professor E. S. Morse, of Salem, Mass., made some remarkable discoveries in the shell-heaps of Omori. Since that time a second exploration has been made, under the stimulus of Professor Morse, in the Okadaira shell-heaps (J. Jijima and C. Sasaki. *Okadaira shell-mounds at Hitachi*, etc. Tokio.). This good influence does not stop here: Mr. T. Kanda has sent to the Professor, for distribution, copies of another work, entitled *Notes on Ancient Stone Implements, etc., of Japan*. By T. Kanda. Translated by N. Kanda, with 24 lithographic plates and a map of Japan. Tokio.

## ADDENDA.

BERLIN.—A new slab of the Gigantomachia sculptures from Pergamon has lately arrived at Berlin, which is of the highest importance, both in itself, and for the arrangement of the other slabs. It represents a giant sinking backward from left to right, with open mouth, as if crying out, his face distorted with pain. He is evidently overcome. But the most striking thing is that his hands and feet terminate in powerful eagles' claws, including the stout spur over the thumb claw. On his back is a magnificent pair of wings, and his lower half is that of a scaly serpent, like the Chimaira.

On the garment of the figure which thrusts a torch horizontally before her, known as Latona, two depressions are to be seen that before had not been noticed. Now it is seen, that the foot of the giant with the claws fits exactly into these. Evidently, he attempted to resist the goddess, but, not being able to stand against her blazing torch, fell backward, and as he fell made a final effort by pressing his left claw against the right leg of the goddess. Hence these two slabs belong together.

There is a large fragment with the end of a wing on it, and also a brush-like object which up to the present time has been held to be a horse's tail. Now it is found, that the remains of the wing of the eagle-giant fit on to this, and that the wavy brush is the flame of the torch. Apparently, the falling giant seized with his claw the flame, which thereupon blazed up anew, and caused the pain that distorts his face. On his other side appears Apollon, who had hitherto been supposed to stand isolated. Apparently, through this combination several other slabs and fragments will find their proper positions.

The east pediment of the temple of Zeus at Olympia has been restored in full size. The restoration of the Hermes of Praxiteles is now completed, as is also that of the Nike of Paionios. A large model of the east façade of the temple of Zeus has also been set up.—*Berl. Phil. Woch.*, May 9, 1885.

A. L. FROTHINGHAM, JR.



## SUMMARIES OF PERIODICALS.

ARCHÄOLOGISCHE ZEITUNG. 1884. No. 3.—1. PAUL WOLTERS, *Contributions to Greek Iconography*. I. Anakreon. Standing figure of the poet with lyre, found in 1835 at Monte Calvo, now in Villa Borghese, identified with Anakreon by means of bust of Anakreon found in 1884 in Trastevere. II. Hermarchos. A marble bust, found in Athens, hitherto regarded as Epicurus, identified with Hermarchos, disciple of Epicurus. III. Antiochos Soter. Marble head in Munich Glyptothek (cf. *Brunn, Beschr. d. Glypt.*, s. 220, 172), shown by means of coins to be of this monarch.—2. F. STUDNICZKA, *The Owl of Athena Parthenos*. To show that the owl was neither omitted from the statue of Athena Parthenos, nor placed in large under the goddess' right hand, but sat, of ordinary size, on one of the side-pieces of her helmet.—3. A. CONZE, *A Signet Ring from Cyprus*. The seal has for a motive Athena Parthenos.—4. O. SCHROEDER, *The Looms of the Ancients*.—5. H. BLÜMNER, *The Eating-Tables of the Greeks*.—6. FR. HULTSCH, *An Ancient Foot-Rule*. This bronze rule, found thirty years ago in a tomb at Manganeccia near Tarentum, is now in the Royal Collection of Antiquities, Dresden. It is hinged, the two parts being respectively 148 mm. and 147.5 mm. long. It is provided with a metal strip upon the back to hold it open when used. It belonged to the time of the Roman Empire, and coincides in length with similar rules found in Pompeii and Herculaneum.—7. K. WERNICKE, *Orestes in Delphoi*. A classification of the vase-paintings illustrating the flight of Orestes, after the murder of Klytaimnestra, and his suppliance at Delphoi. Such a classification has never been made before, although Heydemann (*Arch. Ztg.*, 1867) had enumerated the works.—8. MISCELLANIES. *P. Wolters*, inscription on a vase from the Crimea. *R. Engelmann*, further remarks on Plate II. 2 (bronze in the Brit. Mus. repr. Okeanos acc. to C. Robert). *O. Puchstein*, Remarks on the "Schlangentopfwerferin" of the Pergamon frieze.

No. 4.—1. OTTO ROSSBACH, *Sculptures from Ilios*. A more perfect description and reproduction of four metopes, given in Schliemann, *Ilios*, p. 221 f., of the same manner and probably from the same building as the well-known Helios-metope; together with an attempt to show that this building, a temple of Athena, was of the time, and erected under

the influence, of the school of Pergamon.—2. P. J. MEIER, *Contributions to the List of Greek Vases with Masters' Signatures*.—3. P. HARTWIG, *New Representations of the Lower World upon Greek Vases*. Comparison of an amphora in the collection Santangelo (No. 709), having a painting of Orpheus rescuing Eurydike (cf. Panofka in *Arch. Ztg.*, 1848, p. 220; K. O. Müller, D. a. K., i. p. 55), with fragments of a vase in Karlsruhe. Of interest is the identification of Peirithoos, in both vases, seated on a stone with hands bound behind his back, guarded by a Fury.—4. M. MAYER, *A Theseus-Sarcophagus*. This sarcophagus of the third century A. D., found in October, 1883, at Castel Giubileo (anc. Fidenæ), is the only one as yet discovered on which the myth of Theseus is given a principal position. One of the long sides represents Theseus abandoning Ariadne. (cf. *Not. degli Scavi*, 1883, p. 372).—5. MISCELLANIES. F. Studniczka, On the East-Pediment of the Temple of Zeus at Olympia, attempts to show that the figure hitherto called Hippodameia better suits the character of Sterope, and *vice versa*.—Konrad Wernicke contributes the Register for the volume 1884.

A. R. M.

**BULLETIN MONUMENTAL.** Dirigé par le Comte de Marsy. Paris, 1885. Jan. and Feb.—G. THOLIN, *The Museum of Agen*. This museum, founded only in 1877, contains several interesting works. A Venus or Hebe, a Roman emperor and empress, a lovely alabaster statuette, the equipment of a Gallic chief of the time of the Roman conquest (cf. *Rev. Arch.*, t. 37, p. 216), etc. Three bronze tablets bearing inscriptions in honor of Claudius Lupicinus, of consular rank, belong to the fourth century: they are important as being the earliest examples, of known date, in Gaul of the use of the Christian  $\Lambda$  and  $\Omega$  (cf. *Revue Arch.*, 1881; p. 81). Excavations have uncovered the ground plan of the old Romanesque church, and, under this, fragments of an earlier period. In the tomb of a bishop dating from c. 1300 was found a sculptured crozier: another fine crozier of c. 1200 is in the museum.—X. BARBIER DE MONTAULT, *The glass window of the Crucifixion at the Cathedral of Poitiers*. The three windows of the choir belong to the first years of the thirteenth century, and are still Romanesque in style: the central one is probably the earliest example of monumental glass painting.—ROBERT MOWAT, *The inscriptions of the treasures of silverware of Bernay and of Notre-Dame-d'Alençon*, I. These treasures, found in 1830 and 1836, have not hitherto been studied with special reference to their epigraphy, and many errors have been committed in the reading of their inscriptions.—H. JADART, *The ancient Reading-desks of the churches of Reims*.—PAUL CHARDIN, *Collection of Heraldic paintings and sculptures: Plouha, Pludual, Lanvollon, Tréguidel, St. Quay*. This article is the con-

tinuation of others published by the *Soc. Archéol. des Côtes-du-Nord*.—SAUVAGE, (Abbé), *Archæological discoveries in the Ch. of St. Ouen at Rouen*. An account of the discoveries is given on p. 245.—*Société Française d'Archéologie*, sitting of December 22, 1884.—CHRONIQUE.—BIBLIOGRAPHY, *Review of V. Ruprich-Robert, L'Architecture Normande aux XI<sup>e</sup> et XII<sup>e</sup> siècles en Normandie et en Angleterre*.

**March and April.**—ROBERT MOWAT, *The inscriptions of the treasures of silverware of Bernay and of Notre-Dame-d'Alençon* (continuation).—X. BARBIER DE MONTAULT, *The glass window of the Crucifixion at the Cathedral of Poitiers* (continuation). The writer has been able to reconstruct the inscription and to show that the three windows were given between 1204 and 1214: ✠ Theobald' comes Blasonis dedit hanc vitream et duas alias vitreas cum Valencia uxore et filiis suis ad honorē  $\lambda\pi\iota$  et  $\sigma\bar{o}\rho$  ei'.—LOUIS COURAJOD, *The Fragments of the Musée des Monuments Français at the École des Beaux-Arts*. When the dispersion of the Musée took place in 1816 (see p. 35) many of the sculptures were left at the Beaux-Arts.—H. SCHUERMAN'S *Letter on glassware after the Venitian manner, addressed to M. le Comte de Marsy*. The writer shows that there existed in France, in the sixteenth century, several centres for the manufacture of glass à la façon de Venise, established by artists brought from Altare.—A. DE RŒUMEJOUX, *N. Dame-de-Saux and Montpezat*.—MARSY, *The Abbey of Montreuil-sous-Laon*.  
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**BULLETTINO DI ARCHEOLOGIA CRISTIANA.** Rome, 1884-85. No. 1. G. B. DE ROSSI, *The Poems of Saint Damasus*. This first of Christian archæologists, a pope of the fourth century, wrote many epigrams whose theme was the acts, sepulchres and monuments of the martyrs and saints of the first centuries. De Rossi discusses them from three points of view, enquiring, (1) In what manner and in what part have they come down to us? (2) How are we to distinguish the genuine from those falsely attributed to Damasus? (3) What is their historical value? These poems have never been completely edited; incomplete editions have been given by Sarazani (1638) and Merenda (1754). The larger number belong to the class of verses inscribed on monuments and tombs, and are known both by copies in epigraphical collections and from the original slabs themselves found in the catacombs and churches of Rome. There is a remarkable unity even in the epigraphical form of these inscriptions for the reason that they all were executed by the noted calligraphist and epigraphist Furius Dionysius Filocalus, who created a new type of letters for the purpose. One of the inscriptions bears the title: Furius Dionysius Filocalus scripsit Damasi Pappae cultor atque amator. He was the writer of the well-known *Calendario Filocaliano* of the year 354. Pope Damasus pro-

posed to embrace in his calligraphic enterprise nearly all the monumental suburban *memorie* of the martyrs and popes of that and the preceding centuries, and this involved much search after, and restoration of, ruined cemeteries and crypts.—ORAZIO MARUCCHI, *Meetings of the Society of Christian Archæology in Rome for 1884*. (See *Proceedings of Societies*).—G. B. DE ROSSI, *The Cemeterial Area with porticos and annexed Basilica discovered at Carthage*. This is a review and critical examination of the discoveries made by Father Delattre, of which a brief notice has been already given on page 223. It is accompanied by two plates of the fine early sculpture of the Virgin and Child, including a conjectural restoration of the parts wanting.

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**BULLETTINO DELLA COMMISSIONE ARCHEOLOGICA COMUNALE DI ROMA. 1884. No. 3.**—G. GATTI, *Appendix to the article on the inscribed weights in the Capitoline Museum*.—ORAZIO MARUCCHI, *On an Egyptian inscription of king Siptah*. This fragment of black basalt, belonging to the Egyptian Museum at the Vatican, had never been noticed until now. The hieroglyphs are in two columns, both badly fractured: the writer restores the left column: . . . . Āb-u tes Suten Seket neb-tan-i (Ku-en-Ra Setep-en-Ra) Se Ra (Meri-en-ptah Se-ptah). "Presents offerings the Lord of the north and the south, the ruler of upper and lower Egypt (splendor of the Sun approved by the Sun) son of the Sun (beloved of Ptah son of Ptah)." Siptah belonged to the XIX. dynasty and flourished apparently after Menephtah I. and about the middle of the thirteenth century B. C. Marucchi conjectures that the Exodus took place, not under Menephtah, but precisely under this Siptah, whom he considers to be the king of Kheb vanquished by Setnekt.—C. L. VISCONTI, *A marble ossuary unearthed in the tombs of the Esquiline*. The rude relief on this circular ossuary is of especial interest on account of the rarity of the subject—the conflict between the Trojans and Latins, probably the final scene of the slaying of Turnus by Aeneas. The writer also illustrates two other works, (1) a fragment of a fine terra-cotta frieze with an armed warrior on horseback (perhaps Aeneas) followed by his esquire (scudiere); (2) the lower part of the marble statue of a warrior armed after the Greek manner and executed in the Greek style.

**No. 4.**—RODOLFO LANCIANI, *The Villa of Q. Voconius Pollio at Marino (Castrimanium)*. Under the direction of Sig. Luigi Boccanera, excavations were begun some time ago on a promising site in the *tenuta delle Frattochie* which yielded in a few weeks discoveries of a most unexpected importance. Comm. Lanciani himself oversaw the work, and the results of his careful study were of especial interest, as the Villa is in precisely the same condition as when it was abandoned. The uncovering of the

hydraulic system brought to light two very archaic tombs containing numerous objects of great interest. The main building of the Villa, 103.40 met. long by 70.50 met. in width, had on the northern front a terrace of even larger dimensions, flanked on three sides by porticoes. Within the building were found sculptures of remarkable merit, especially an Apollo, an Emperor, a Marsyas, a head of Paris, an athlete, and a Satyr. This Palace was built during the last years of the republic or the first of the empire, and included the vestibule, the atrium, the tablinum, the triclinium with side halls, and the peristyle surrounded by small private apartments. The portions to the south were added at the close of the first century A. D. It was kept in perfect repair, and was suddenly abandoned, probably during the fifth century. There are distinct traces of a sudden catastrophe during the second century which broke all the statuary into fragments, these being afterwards carefully united by metal clamps. An *Appendix* treats of the ancient Villas of *Tusculum*. All the five main roads which branched off from *Tusculum* were lined with villas divided into *imperial* and *private*, and *Lanciani*, without repeating facts already known, brings together many indications of interest for the topography and relation of these villas.—IGNAZIO GUIDI, *The Syriac text of the description of Rome in the history attributed to Zacharias Rhetor*. The text of the London MS. published by Land is but an abridged extract of the Vatican text which, though imperfectly given by Mai, is here for the first time carefully edited, translated, and accompanied by notes in which most of the difficulties of this obscure text are explained. This *brevarium* is evidently not of Roman but of Greek origin, and may have been written towards the beginning of the sixth century.—W. HENZEN, *Fragment of the Acts of the Fratelli Arvali*. This fragment, recently found in the *Via de' Baullari*, belongs to the year 39.—GHERARDO GHIRARDINI, *On a votive bas-relief representing a lustration*. The doubts expressed as to the genuineness of the Pembroke-relief of *Mantheos*, which represented an ephebe plunging his hands into a basin preparatory to a sacrifice to Zeus, are fully resolved by the discovery of this Roman relief figuring the same scene, which is also completely archaistic, although somewhat less so than the English sculpture.—*Catalogue of the works of ancient art discovered by means of the Communal Commission of Archæology from January 1 to December 31, 1884, and preserved in the Capitol and in the Communal store-houses* (see abstract on p. 240).

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## BULLETIN TRIMESTRIEL DES ANTIQUITÉS AFRICAINES. 1885.

Jan.-March.—A. HÉRON DE VILLESFOSSE, *The small mosaic of Saint-Leu*. The subject is a Bacchic triumph, and the writer considers the

principal figures to represent Liber and Libera accompanied by Amor.—L. DEMAEGHT, *Inedited Inscriptions of the province of Oran*.—A.—L. DELATTRE, *Christian Mosaics of Tabarca*. Besides the two interesting Christian mosaics discovered here in 1883, two others, illustrated in this article, have been lately found. They are tomb-slabs and represent, the one, a female figure, *Cresconia*, and the other an ornamental design.—A.—L. DELATTRE, *Bezels of rings found at Carthage*.—L. PIESSE, *An Antique Sarcophagus of Constantina*.—J. POINSSOT, *Archæological Journey in Tunisia* (contin.). *The routes from Carthage to Sicca Veneria and from Carthage to Theveste* (see *Archæological News*, p. 221).—L. DEMAEGHT, *Archæological Museum. Gifts received (Numismatics)*.—CHRONIQUE.—CORRESPONDENCE from M. Roy, Comm. de Rossi, etc.—BIBLIOGRAPHY. A. L. F., JR.

*ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ*. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS, 1884. Nos. 1 and 2.—A. POSTOLAKAS, *Tokens*, a continuation of his studies upon this curious branch of numismatics published in the *Athenaion* for 1880. Those considered in the present article were mostly found in Athens and its neighborhood, a few in the Peiraicus, and one at Ithome. Some are now in the National Museum at Athens, others in private collections. He presents 109 cuts of new types. The greatest diameter of the tokens is from 6 to 8 millimetres. Mr. Postolakas divides them into six main classes, with numerous subdivisions. (1) Those with letters or monograms on one or both sides. (2) Heads or entire figures of gods or men, or parts of the human body. Here we have two Pans' heads, a head of Dionysos, two helmeted heads, an entire female figure, Eros stretching a bow, a human hand, a phallos. (3) Animals or parts of them: turtle, dog, owl, dolphin, horse, goose, mouse, hare, cock, quail, sphinx, crab, grasshopper, fly, ox-head, boar-head, cock's head, goat's foot. (4) Plants: pomegranate, cluster of grapes, fig-leaf, flower. (5) Vases: amphora, oinochoe, krater. (6) Unclassified: lamp on a tripod, Bœotian shield, circular altar, helmet, bow, axe, wheel, die, cornucopia, hermes.—P. KABBADIAS, *Inscriptions from the Excavations at Epidauros* (contin.). He gives here 18 of them, all short. No. 62 is well preserved, of the latest Roman times. In it appears a new epithet of Asklepios, *Αγρωτῆς*. Its origin is conjectured to be the following. The modern Ligourio is not the site, as generally supposed, of the ancient *Λῆσσα*, neither is it an Albanian village, as Curtius says, nor is its name Albanian, but an ancient name preserved in the tongue of the people. The modern town is on the site of an ancient place called Ligouria, Ligeia, Ligea, or something similar. There was a temple of Asklepios there, and hence his epithet *Αγρωτῆς*. In No.

63 Asklepios and Hygieia are called *Παυταλιῶται*, perhaps because they had a sacred enclosure in common in Pautalia, a city of Thrace. In No. 72 Athena is called *καλλίεργος*. This is the first instance of the use of this word in the active sense. No. 74 gives a new proper name, Aristerinos; and Spoudias, as the name of a sculptor, occurs for the first time. This inscription is earlier than the preceding, and of Macedonian times. Several inscriptions from bases are given.—S. N. DRAGOMES, *Determination of an Attic Deme*. He supports Bursian's conjecture that the Attic deme *Βατή* was at Patesia. Hanriot had no reason for putting the deme *Φόρνη* there. An inscription found in 1870 gives *Βατή* twice. This has been corrupted into Patesia.—I. DRAGATSES, *Inscriptions from the Peiræus*. These are three in number, and were found in the ruins of a large ancient building on the modern Karaiskakis Square. The first is on a slab of light-colored stone with pediment and akroteria (1.00, by 0.69, by 0.20 metre). The inscription has 38 lines. First comes a list of 15 *Θοργεῶνες*, members of the guild of Dionysiasts. Then follows a decree, made on motion of one Solon in honor of Dionysios son of Agathoklos of Marathon, treasurer and priest of Dionysos. Then follows a broken decree in honor of Solon, the mover of the first. The editor supplies very little (for complete restoration and full account of the ruins amid which the inscription was found, see *Mittheilungen des Deutschen Archäol. Institutes in Athen*, 1884, III.). The second inscription is on a slab broken into four pieces. It also has a pediment of which the ends and the moulding under the cornice have traces of colored egg-and-tongue ornamentation. The inscription is another decree on motion of Solon in commemoration of the good-will of the deceased Dionysios toward the Dionysiasts, and conferring upon Agathokles, his son, the priesthood for life with all the honors enjoyed by his father. Both these inscriptions belong to Macedonian times. The third inscription is metrical and consists of three elegiac distichs: "Since Dionysios revered thee, Bacchos, and gave thee a temple and sacred enclosure and statues, bless his house and race and all your thiasos. Only a few letters of the last two lines are lost. The inscription is not carefully cut. N is twice made Λ. Hippakos occurs, in the second inscription, for the first time as the name of an archon.—P. KABBADIAS, *The Statues from the Pediments of the Temple of Asklepios at Epidaurus*. Three nearly complete figures, and some fragments, were found near the west front of the temple, and several fragments near the east front. The place of discovery, their size, the roughness of their backs, and the holes in them, all mark them as pediment sculptures. Some other fragments found near the tholos were afterwards seen to belong with these. Two large lithographed plates accompany the text. The first shows the three figures

from the west pediment,—an Amazon on horseback grasping the reins with her left hand, and raising her right arm; the head and feet and nearly all of the right arm of the Amazon, and the head and extremities of the horse, are wanting: two female figures sitting sideways on horseback, not astride as the Amazon. All the heads, the fore legs of the horses, and one arm of each female, are wanting. Each female wears an under and an over garment (*χιτών* and *ἱμάτιον*). The composition of these figures, the discovery of the Amazon near one angle of the front, and of the two females near the other angle, and their contrasting similarities, lead to the conclusion that they stood near the two ends of the pediment. The dress and quiet grace of the females show they are not Amazons. Probably they are Nereids just rising out of the sea to witness the fight, the invisible hind limbs of the galloping horses being still in the water. This conjecture is supported by some channels or furrows in the base-like stone under the body of the horse, which seem to be intended for waves. The second plate gives 13 views of 11 fragments: the head of an Amazon with the upper part unfinished and a number of holes, showing that it wore a detached helmet, and the right side of the face unfinished, showing that it was turned to the right; the upper part of the head of an Amazon, also with holes for a helmet; a female head different from these in style and expression, perhaps a Nereid; the left side of the face of a dying figure, with half-closed eyes and open mouth; the head of a horse, fitting well the Amazon first named; the torso of an Amazon wounded in the breast, part of the mane of a horse attached to her back showing that her horse fell with her; the thighs and legs of an Amazon on her bent knees, evidently defending herself against an enemy pressing on her, a fragment of her shield adhering to her left knee; the upper part of the body, with the right arm, of a winged Nike, with a bird in her hand, clad in *χιτών* and *ἱμάτιον*; the upper part of the torso of a nude male; another Amazon head; and a few minor fragments. All these belonged to the western pediment, which evidently represented a battle with the Amazons. To the eastern pediment belong a bearded head, plainly that of a Centaur, which an enemy holds by the hair, in form and expression like a Metope of the Parthenon; the torso of a woman thrown on her knees; the end of a right hand, holding what looks like an image of some divinity, calling to mind the Lapith woman in the Phigaleia frieze, fleeing from a Centaur with the image of a goddess in her hand; and a few other fragments. The subject of this pediment is evidently a battle with Centaurs. This subject is appropriately put on the chief front of the temple, because Asklepios learned the healing art from Cheiron, the Centaur. These works belong to the best period of Greek art. The expression of the faces is very fine, in the resoluteness of the Amazon, the pain of the



Centaur, and the agony of the dying figure. The grace and beauty of the drapery of the Nereids and Nike are remarkable. They may be ascribed to the first part of the fourth century B. C. These sculptures may well have been designed by Thrasymedes the Parian, who made the ivory and gold statue of Asklepios at Epidauros.—S. A. ΚΟΥΜΑΝΟΥΔΕΣ, *Two Boeotian Skyphoi*. These cups have recently been bought by the archaeological society. One has been broken into many pieces, some of which are lost, and the surface is much defaced. The other shows careless work of the potter, leaving many projections and indentations. They both contain figures and letters in relief. The first shows two scenes, as it were, of one act. A chariot is dashing along, Peirithoos driving, Theseus with his arms around Helen, whose head and body fall backward, while her arms are extended at full length. All three figures have names attached. All the space over the horses, about one-half that side of the cup, is covered with seven lines of letters, of which can be made out only "Theseus having seized Helen first [carried] her to Korinth, then to Athens;" of the rest only a letter here and there is to be read. The other half of the cup is almost filled with two representations of walls and battlements, one marked Korinth, the other Athens, between which stands Theseus embracing and conversing with a woman whose name cannot be made out, while Peirithoos, alongside, looks away to Athens. The second cup also shows two scenes. Priam on his knees clasps a great altar, while Neoptolemos rushes against him about to throw a javelin. The altar (*βωμός*) and Neoptolemos are designated, Priam not. The other scene is that of a warrior, armed like Neoptolemos, who seizes by the hair a kneeling woman, who tries to keep him off, while behind her another woman throws her face and arms toward heaven in despairing prayer. The two principal figures are, of course, Ajax and Kassandra. An unrecognizable object, something like an altar, is behind the third figure. Above her are letters like *AΘΗ*. Between Ajax and the altar which Priam clasps are many letters, only a few of them, however, intelligible. There is no trace of the statue of Athena, to which it is said Kassandra fled. The form of the letters is of the third or second century B. C. The figures of the first cup are very clumsy, of the second less so; their action is free and spirited.—A. ΜΕΛΕΤΟΠΟΥΛΟΣ, *Inscriptions from the Peiræus*.—C. ΤΣΟΥΝΤΑΣ, *An Inscription from Eleusis*. This was found by a peasant digging a foundation for a house just outside the village. The stone is Pentelic marble, 0.63, by 0.42, by 0.072 metre. It is broken only at the bottom, but the dirt and petrifications on the sides make it hard to read. It consists of 38 lines, being a decree of the Eleusinians in praise of Damasia, the son of Dionysios, a Theban, for his piety and good deeds to them; and giving him a golden crown of 600 drachmas, the right of precedence, freedom

from taxation for him and his descendants, and any other good thing he may wish.—K. D. MYLONAS, *A Greek Folding Mirror with figures both engraved and in relief*. The provenience of this object is Korinth. An accompanying plate shows it reproduced in actual size, 6 inches in diameter. The mirror is of the third century B. C. On one side, in relief, is a sea-horse, on which sits side-wise a female clad in a long *χιτών* and with her *ἐμάτωσ* hanging gracefully over the left arm. She holds the reins with her left hand, while her right holds up a greave. The whole composition is natural and graceful, and the action of the hippocamp is spirited. The obverse side is engraved. Though much defaced the main lines of the design are clearly discernible. A winged female drives a four-horse chariot. This too is spirited and graceful, and the execution is beautiful and careful. The subjects are Thetis bearing his armor to Achilles, and either Nike in triumphant course, or Eos, thus indicating the time when Thetis gave him the armor. Both representations are on the same part of the mirror, the cover. On other known Greek mirrors the cover has only the relief, and, if there is an engraving, it is on the mirror proper. With this the number of engraved Greek mirrors known amounts to eighteen. The article closes with a brief description of six mirrors lately acquired by the Athenian Society. The plate also shows three mirror-handles of great simplicity and beauty.—MISCELLANY. *Inscribed Ribbons of Bronze*. These were found near the village of Phoiniki in Lakonia. They are thin metallic strips, with a hole at each end, and names of priests and *pyrophoroi* of Apollon on them; the letters being formed by circular projections made by punching the bronze on the under side. Twenty of them are described, and cuts of three given in actual size, 16, 12, and 9 inches long, with letters  $\frac{1}{4}$  to  $\frac{3}{4}$  of an inch high, some in two rows. One belongs to good Greek times, the others date from the Roman Empire. These ribbons may throw some light on Pausanias' village Hyperteleton, where was a temple to Asklepios, for the name of Apollon Hyperteleatas often occurs on them. Perhaps Apollon and Asklepios, as father and son, had a temple in common here. Such tapes are not mentioned in ancient authors. Perhaps they were worn around the head of the priest during his ministration, then after his death, or term of service, were fastened up in the temple to record the order of succession of the priests.—Four short inscriptions follow, one *boustrophedon* from Amorgos. Then comes an inscription of 19 lines from the south-east part of Lakonia, of Roman times B. C. The city of Epidauros honors the citizen of some other city, whose name cannot be made out, and orders the stone to be placed in the temple of Apollon Hyperteleatas before the month of Lukeion. Hence it is inferred that this is the month of the games and festival there; that the place where the inscription was found

is where the temple of Apollon Hyperteleatas stood; and that near by was the town of Hyperteleton.

No. 3.—S. BASES, *A Consular Letter to the People of Oropos* on a stone found in the sacred enclosure of Amphiaraos at Oropos. The stone is 1.85, by 0.68, by 0.16 metre. The slab is of marble and very little broken. The inscription consists of 69 lines, the letters being one centimetre high. It is a translation into Greek of an official epistle to the Oropians, the date being B. C. 73. The editor gives the Greek and the supposed Latin original in parallel columns. First, the consuls announce to the Oropians that they have decided the dispute between them and the farmers of the revenue. Then follows the decision. First come the names of the fifteen who sat in the council with the consuls. Then come the arguments on both sides. A priest of Amphiaraos and two delegates from the Oropians claim for their land exemption from taxation on account of Sulla's consecration. The advocate of the farmers of the revenue admits the exemption of lands consecrated to the gods, but denies that Amphiaraos is a god, and so claims that this land is not to be exempted. Then follows the decision of the consuls in favor of the Oropians, because, first, in the law concerning the farming of the revenues are especially excepted those lands which were consecrated to the gods by the Roman generals in accordance with a decree of the Senate, and those that were consecrated by Sulla in accordance with a resolution of the council, as far as these latter are ratified by a decree of the Senate not afterward cancelled. Second, because there is an act of Sulla consecrating the Oropian land according to a resolution of the council, and there is also a decree of the Senate confirming it. The Greek introduces many Latin modes of expression. The Latin periphrastic form is always made periphrastic in Greek. *Qua de re agitur* is translated by *περὶ ὧν ἄγεται τὸ πρᾶγμα* and not *περὶ οὗ πρόκειται*, etc. The name *Ahenobarbus* appears as *Ainobalbos*.—S. A. ΚΟΥΜΑΝΟΥΔΕΣ, *Inscriptions from the Sanctuary of Amphiaraos*. One of these five documents from Oropos preserves 69 lines, and is somewhat mutilated at the top. Two are broken at the bottom, leaving 68 and 35 lines. The other two are fragments of 13 and 35 lines. They are all lists of victors in the Amphiaraiia, the games at Oropos. All but one are written with the name on one line and the victory in the next, alternately a long and a short line. The exceptional one has the same number of letters on a line without regard to name or victory, *στοιχηδόν*. This last is the oldest, being earlier than the fourth century B. C. The other four are of about the same date, the second century B. C., probably a little before the Roman capture of Korinth. In these four no Athenians are mentioned, though there are many in the earliest one. A number of new names

occur: Mnasitelos, Abrias, Distamenos, Ploutades, Abris, Agyarchos, Dionysichos, Chionnes, Diogeitonides, Aretippos, Lysas, Aurinas, Eutelion. —*Two Attic Decrees* follow, with the same editor, found in the Turkish walls north of the Propylæia on the Akropolis. The fragment is broken off at the right hand and at the bottom, leaving 13 lines. The date is 289 B. C., the time of Demetrios Poliorketes. The Athenians praise and crown with a golden crown each one of the judges sent by the city of the Lamians to decide a dispute between the Athenians and the Bœotians. The cause of the dispute is lost. The second has 20 lines. It is broken at the top and bottom. The Athenians crown some one with a golden crown of 600 drachmas, and give him citizenship. Possibly it was Herakleides, the general of Demetrios Poliorketes. The form of the letters is of Macedonian times. The word ἀδοσιγιάσθαι, which occurs here, is known elsewhere only in Hesychios. It is possible that this ought often to be supplied in inscriptions where editors have completed—ασθαι as γράφασθαι.—D. PHILIOS, *Inscriptions from Eleusis*. One is on a slab of Pentelic marble, 1.40, by 0.52, by 0.15 metre, in two pieces, fitting together with the loss of only a few letters. It was found at the north door of the sekos. An accompanying plate gives the stone in fac-simile, a little over one-third the original size. The inscription consists of three parts. *The first part* records a decree of the citizens of Athens in garrison at Eleusis, Panakton, and Phyle, conferring a golden crown upon Aristophanes the general, and providing for the erection of a bronze statue of him and an inscription in the court of the sanctuary at Eleusis. *The second part* contains a decree of the Eleusinians, honoring Aristophanes with a golden crown and an inscription for his services to the Athenian people in general and to the Eleusinians in particular. *The third part* is a list of the names of those chosen to attend to the erection of the statue, etc., in two columns. There are 34 names in the first, while of the second only from one to four letters are left at the beginning of each name for about two-thirds of the way down. Both decrees were written at the same time, when Demetrios was still in honor in Greece, 307–287 B. C. Consequently Kimon, the Archon named in the second decree, is much earlier than is generally supposed. Lysias as the name of an Archon occurs here for the first time. Perhaps with this name can be supplied the missing Archon in the list of Dionysios of Halikarnassos, where in Olympiad 119 D. to 122 A., 10 years, there are only nine names. Aristophanes was general the second time before 288 B. C.—K. PURGOLD, *An Archaic Pediment from the Akropolis*. This interesting relief was found during the excavations of 1882, together with a number of other fragments of architecture and sculpture, between the south-eastern angle of the Parthenon and the museum building. Our knowledge of the

decoration of Hellenic pediments has been much increased of late years. The reliefs from the treasury of the Megarians at Olympia show the art at a very early stage. But of these we know neither the artist nor the school. The relief from the Akropolis, if not older, is at least as old, much better preserved, and has a fixed place in the history of art, from its provenience and as being among the earliest Attic work yet found. It is in many fragments. The stone is yellowish poros with small shells all through it. The whole relief was made up of six slabs, fitting together in perpendicular lines, three on each side. The two middle slabs are well preserved, as are a great part of the second to the left, a piece of the second to the right, and a portion of the end one on the left. From actual measurement and calculation the left side is estimated to be 2.899 metres long, and the length of the whole pediment 5.80 metres. In the centre it was 79 centimetres high. Purgold gives in this first article a description of the slabs and his theory as to their arrangement. The subject of the representation is Herakles and the Hydra. The side to the right of the spectator is apparently taken up by the hydra, of which the great coils and seven heads are to be seen, with the left arm of Herakles stretched out toward it, and a club in the apex of the pediment. To the left of the middle are a large part of the body and the lower legs of Herakles. Behind him is the charioteer Iolaos mounting a chariot turned to the left, with his head turned squarely around to the right. It is a two-horse chariot, and the reins extend in a straight line from the hands of the charioteer to the yoke on the necks of the horses. Then follow two fragments with the nose of one of the horses, apparently grazing, and an undefined object which may be the claws of a gigantic crab. Therefore Herr Purgold reconstructs the relief with a large crab in the left angle, the crab which was said to have been the ally of the hydra in the conflict.

A. M. WILCOX.

GAZETTE ARCHÉOLOGIQUE. 1884. Nos. 6-7.—L. HEUZEY, *The Stele of the Vultures* (contin. and end). The back of the three fragments is almost entirely covered with inscriptions: all that remains of the figured reliefs are two fragments of heads and an eagle. M. H. enters into a discussion of the Chaldaeian cap, and shows that the form it takes in these reliefs can belong only to some divinities.—E. BABELON, *Head of a negro in the De Janzé collection, at the Cabinet des Médailles*. This head follows the type of the present Nubian as distinguished from that of the central African.—S. REINACH, *Roman Marbles of the Museum of Constantinople*. The first of these is a fine *statua togata* of Hadrian, probably found at Kyzikos, representing him as a writer or poet: the second is a finely-cut bust which the writer is inclined to regard as one of Geta.—

A. SAINT-PAUL, *Notre-Dame d'Étampes*. The writer classifies the different parts of this edifice under four periods: (1) that of the foundation of the church under King Robert between 1015 and 1020, to which the crypt and the pillars of the nave with part of the side-aisles belong; (2) that of the first restoration of the church in the first part of the twelfth century; (3) that of 1145-1175, during which the bell-tower, the new choir, and the great side-portal were erected; (4) 1200-1223 is the probable date for the building of the upper part of the nave, and for the doors and window of the façade. The most interesting parts are the bell-tower and the choir, in a transition style in which the Romanesque still predominates.

—J. PILLOY, *Engraved glass cup found at Abbeville, commune of Homblières (Aisne), in a grave of the fourth century*. The writer discovered recently in this place a cemetery whose tombs are shown to date from the middle of the fourth to that of the fifth century. The cup was found in the tomb of a woman, together with a variety of other objects, and is of the greatest rarity. In the centre is the monogramme, which is encircled by four subjects: Adam and Eve, Daniel and the lions, Susanna, and Daniel destroying the dragon. This work has a strong resemblance to the Podgoritzta cup.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-plate found in Gaul. The luxury of silver-ware among the Romans. Historical Sketch*. Silver-ware began to abound among the Romans in the second century B. C., and the mines of Spain supplied the greater quantity of this metal. The writers bring forward many texts which show the steady growth of the use and manufacture of objects in silver and gold.

Nos. 8-9.—J. DE WITTE, *L. Munatius Plancus and the Genius of the city of Lyons*. The writer recognizes, in the person who, on a terra-cotta medallion, is represented as presenting an offering to the Genius of Lyons, the founder of the Roman colony of Lugdunum, L. Munatius Plancus, who came to Gaul by order of the Senate in 43 B. C.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-plate found in Gaul (contin.)*. This comprises an enumeration of the principal discoveries of Roman silver-ware made in Italy (Pompeii, Porto d'Anzo, Cività-Castellana, Rome, Vicarello, Bologna, San Donnino, Turin, Industria, Aquileia, Venticane), Austria (Ipsztopataka, Schwaechat, Bukowina, Czora, etc.), Germany (Neubourg, Meklenburg, Hildesheim), England (Caphæaton, Cedworth, Corbridge, Colchester, Newcastle), Spain and Portugal (Carriga, Castro Urdiales, Cullera, Alicante, Troia), Africa (Tebessa), Greece (Tegea, Eretria), Russia, Roumania, Asia Minor (Lampsakos).—PAUL MONCEAUX, *Excavations and archæological researches at the Sanctuary of the Isthmian Games*. In this article the writer, setting aside the history of the excavations themselves, gives the principal results of the work

executed in 1883 on this site under his direction. The main results were, the discovery of a triumphal gate, of the road leading from it to the interior of the sanctuary, of two other doors, some inscriptions, sculptures, and many fragments of architecture, giving for the first time a correct idea of the topography of the monument.—V. RUPRICH-ROBERT, *The Norman capital in the eleventh and twelfth centuries*. This is a special chapter of the author's great work on Norman architecture. He enters into interesting speculations on the origin of different forms of the Romanesque capital; he denies the Byzantine origin of the cubic capital and derives it from the wooden capitals of the early Scandinavian churches.—R. DE LASTEYRIE, *The Virgin in ivory of the Bligny collection*. This work of the thirteenth century is a chef-d'œuvre and comes from the hand of a master.

Nos. 9-12. R. DE LASTEYRIE, *A Virgin sculptured in wood formerly in Saint-Martin-des-Champs*. This statue is preserved on a column in the abbey church of Saint-Denis. The Virgin, crowned and in rich robes, is seated holding the infant Christ who has a globe in his left hand and blesses with his right. The vivacity of this group, the beauty of the faces, and the carefulness of every detail make this one of the most interesting specimens of the Romanesque Sculpture of the twelfth century.—E. BABELON, *Greek Terra-Cottas of the Bellon Collection*. The writer presents and discusses the different and contradictory opinions which have been brought forward on the subject of Greek terra-cotta figures.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-ware found in Gaul* (contin.). II. *On the different kinds of silver-ware among the Romans*. III. *On the principal treasures of silver-ware found in Gaul*. These discoveries begin with that of Wettingen (near Zurich) made in 1633, and include those of Trèves (1637), Caubiac (1785), Limoges (1829), Villeret (1830), Beaumesnil (1831-33), Notre-Dame d'Alençon (1836), Ruffieux (1837), Lillebonne (1864), Saulzoir (1877).—E. MOLINIER, *Some Chalices in filigree-work of Hungarian manufacture*. The chalices executed in Hungary during the fifteenth and sixteenth centuries were of remarkable beauty.—J. DE WITTE, *The Expiation or Purification of Theseus*.—PAUL MONCEAUX, *Excavations and archaeological researches at the Sanctuary of the Isthmian Games* (contin.). II. *The precinct of Poseidon and Palaïmon: the sacred way—the topography of the precinct—the temples of Poseidon and Palaïmon—various monuments*.—E. MOLINIER, *An indebted work of Luca della Robbia. The marble tabernacle of the church of Peretola near Florence*. This beautiful work was lately identified by Sig. Cavallucci as the missing tabernacle executed between 1441 and 1443 by Luca for Santa Maria Nuova.

**JAHRBUCH DER KÖNIGL. PREUSSISCHEN KUNSTSAMMLUNGEN.**  
**Vol. VI. No. 1.** Jan. 1, 1885.—ERNST CURTIUS, *Obituary Notice of Dr. Richard Lepsius*, with a heliogravure portrait after a drawing by Reinhold Lepsius. This eloquent account of the life and labors of the great Prussian Archæologist who planned and ordered the Egyptian Museum at Berlin with equal knowledge and skill, mentions his publication of the *Book of the Kings* and numerous papers read before the Academy, which did much towards rectifying errors in Egyptian chronology, and also speaks of his Nubian Grammar, a labor of many years. The Introduction, written at a late period of the author's life, displays a great knowledge of African tribes and dialects, and contains many valuable suggestions bearing upon the general history of language.—DR. BODE and H. VON TSCHUDI, *On two pictures by Pisanello in the Berlin Gallery*. The first, an adoration of the Magi, purchased in 1880, was formerly in the collection of A. Barker, of London, who attributed it to Fra Filippo Lippi; the second, a Madonna with Saints, an early work of 1406, is identified by Dr. Tschudi with the picture described by B. del Pozzo in his *Lives of Veronese painters* (Verona, 1718) as in his possession.—V. VON SEIDLITZ, *Printed, illustrated Prayer Books of the fifteenth and sixteenth centuries*, such as the *Horologium devotionis of Frater Bertoldus*, 1489; *Novum beati M. V. psalterium*, 1492; *Hortulus Animæ*, 1501, etc.—R. VISCHER, *Notes on Bernhard Spigel*.—*The Silver Altar in the Marien Kirche at Rügenwalde, Pomerania*. This altar, which is of ebony decorated with silver plates beaten out in relief, was made for Duke Phillip IV. between 1606 and 1610. The twelve reliefs of the Passion are mentioned in a Register of the dead at Stettin, 1607, as the work of Johannes Kerven, goldsmith.—DR. BODE, *Painted wooden bust of our Lady of Sorrows by the Seville sculptor Juan Martinez Montañez*, bought at Seville in 1882 for the Berlin Museum by the Director, Dr. Bode. This work, which belongs to the beginning of the sixteenth century, is extremely realistic. The tear drops streaming from the eyes are represented in glass.

C. C. P.

**THE JOURNAL OF HELLENIC STUDIES.** Vol. V. Nos. 1 and 2. April and October, 1884.—D. B. MONRO, *The Poems of the Epic Cycle*. A literary analysis of the lost Trojan epics: *Kypria*, *Aithiopsis*, *Little Iliad*, *Iliupersis*, *Nostoi*, *Telegoneia*: from the preserved arguments, fragments, and references.—J. THEODORE BENT, *Researches among the Cyclades*. After pointing out the unique importance which these little-explored islands, rich also in remains of their Hellenic and Latin periods, acquire for the earliest and for the most recent age of Greek history, by the abundance of prehistoric relics and the undisputed Greek descent of their

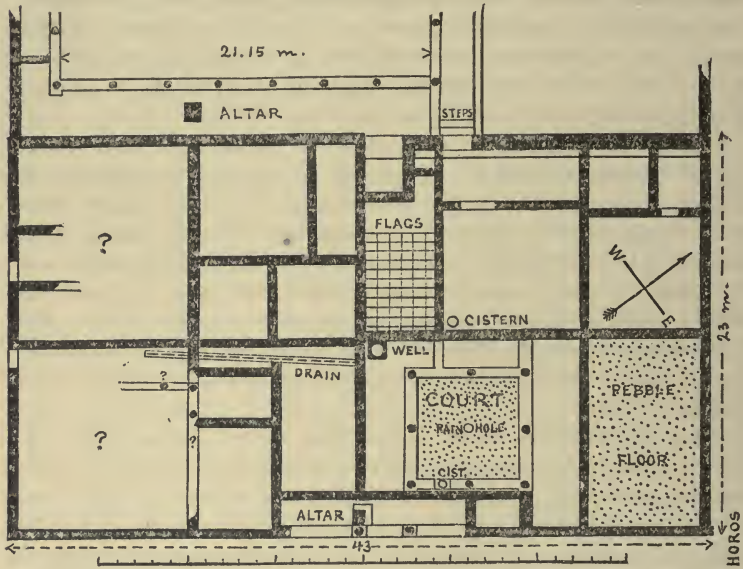


present population, Mr. Bent reports on his own discoveries at Antiparos (*Oliaros*). Researches among the extensive graveyards yielded rude earthenware vessels, similar not only to examples from Tiryns, but also to specimens of pottery from Andalusia, Brittany, Britain, and Denmark. The incised decoration was purely linear, in herring-bone and other patterns. Marble bowls and dishes were found with the rudest human figures in marble, oftener female than male. The most primitive are shaped like a miniature violin; the best successfully render the divided legs and crossed arms, the body and shoulders, on which a bird-like head is poised. One silver figure was found, with ornaments of the same metal and of bronze. Cutting instruments, of the obsidian native to the island, were common. These objects represent a less advanced culture than that of Hissarlik or of the villages covered with pumice by the great prehistoric eruption of Thera. We are thus carried back to the neighborhood of the twentieth century, the approximate date of that volcanic disaster. The flesh appears to have been removed from the bodies of the dead before interment in the small and irregular graves, but there are no signs of cremation, the custom that prevailed with the prehistoric inhabitants of Hissarlik. Mr. Bent's suggestion that the statement of Herakleides Ponticus, in Steph. Byz., that Oliaros was a Sidonian colony, is true, may be confirmed by comparing the series of marble statuettes figured in the article with the statuettes given in Perrot and Chipiez, *Hist. of Phœn. Art*, Eng. Ed., Vol. II. p. 147 seq. Mr. J. E. Garson, of the Royal College of Surgeons, has made a skull from Antiparos the subject of an appended brief craniological study. Its proportions are Grecian, but it is more brachycephalic than the usual type of Greek skulls from Southern Italy.—E. L. HICKS, *Note on the Inscription from Priene*, given in *Journ. of Hell. Stud.* Vol. IV. p. 237; variant readings communicated by Professor M. Haussouiller.—E. A. GARDNER, *Ornaments and Armor from Kertsch (in the Crimea) in the New Museum at Oxford*. 2 plates. The metal-work found in the Crimea forms, curiously, the largest part of the pure Greek metal-work which remains to us.—A. W. VERRALL, *The Bell and the Trumpet*.—WARWICK WROTH, *Hygieia*. An account of this little-known goddess as she is found in mythology and the plastic arts.—MAX OHNEFALSCH RICHTER, *On a Phœnician Vase found in Cyprus*. Interesting for an elaborate palmette, which is considered by H. Richter to represent the goddess of Nature in the form of a tree.—PERCY GARDNER, *A Sepulchral Relief from Tarentum*. Study of banqueting scenes on Greek sepulchral monuments. According to the writer these are to be divided into two great classes, (1) the square reliefs on Athenian steles, and (2) oblong reliefs on slabs meant to be affixed to other monuments. Of these, the first class may be taken

to represent scenes in the domestic life of the deceased; but the second can only be explained by the existence of a custom of worshipping the dead as heroic personages.—AD. MICHAELIS, *Ancient Marbles in Great Britain*. 1 plate. Supplementary to the author's book, *Ancient Marbles in Great Britain*, Cambridge, 1882. Particularly interesting is No. 5, Marble Throne with Reliefs, at Broom Hall, Fife, Scotland. The reliefs on this were published by Stackelberg (see also *Arch. Zeit.* 1859, pl. 127, 3; *Mon. dell' Inst.* VIII. pl. 46, 2; Overbeck, *Gesch. d. Plast.* I. p. 119, fig. 15 b, 3 ed.), and illustrate the Harmodios and Aristogeiton of the Naples Museum; since 1810 the throne itself had been lost sight of.—A. W. VERRALL, I. *The Trumpet of the Areopagos*. Upon Aisch. Eum. 566 foll. II. *The Libation Ritual of the Eumenides*. Upon Eum. 1044.—CHARLES WALDSTEIN, *The Hesperide of the Olympian Metope and a Marble Head at Madrid*. 1 plate. An attempt to date this head, by comparison, and by means of the principle that when the extremity of the upper eyelid towards the cheek projects over the lower lid the work is later than 450 B. C.; when it does not, earlier.—CECIL SMITH, *Pyxis: Herakles and Geryon*. Discussion of origin of this myth as illustrated by vase-paintings.—WALTER LEAF, *The Homeric Chariot*. Illustr. of yoke, etc., from vases, cf. *Iliad*, XXIV. 265-274.—CHARLES WALDSTEIN, *The Eastern Pediment of the Temple of Zeus at Olympia and the Western Pediment of the Parthenon*. Interpretation of the two figures on either side of this pediment at Olympia, called grooms (*πρωτόμοι*) by Pausanias, by the principle, that, in pedimental compositions of the school to which Pheidias belonged, the figures in the angles were invariably representatives of features of the locality in which the main action in the centre takes place.—SIDNEY COLVIN, *An undescribed Athenian Funeral Monument*. 1 plate. This monument, of the best time, was found, curiously, at the Hague by Prof. Colvin.—EDMOND WARRE, *On the Raft of Ulysses, Od. V.*—CECIL SMITH, *Four Archaic Vases from Rhodes*. 4 plates. These vases belong to the as yet little-studied, so-called Chalcidian style. The writer tries to show that they represent successive stages of development of the style; and that the name Chalcidian, used by Klein, is too narrow: that in various places, before the black-figured style, there existed a style strongly affected by Oriental influences, the so-called Chalcidian. The first of these vases is interesting from having, within, the earliest representation existing of the myth of Ajax Oileus slaying Kassandra.—W. M. RAMSAY, *Sepulchral Customs in Ancient Phrygia*. 13 inscriptions. The substance of Mr. Ramsay's work in Phrygia was given in *Am. Journ. of Arch.*, Vol. I. p. 72 foll.—W. WATKISS LLOYD, *Sophoclean Trilogy*.

MITTHEILUNGEN DES DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTES IN ATHEN. Vol. IX. No. 3. Athens, 1884.—B. LATISCHEW, *Greek Inscriptions in Russia*. I. Prof. L., employed by the Imperial Russian Archæological Society to copy Greek and Latin inscriptions found in Southern Russia, communicates notes on inscribed and sculptured marbles brought to Russia as booty from Thracian towns, or copied by official order, in 1829.—TH. SCHREIBER, *The old-Attic Krobylos*. II. *Kallimachos and Pasiteles*. Having shown the krobylos to be an arrangement of the hair in two braids brought round the head, with tips fastened together over the forehead, as illustrated by many monuments, S. proceeds to discuss the position in the history of art of the Apollon Choiseuil-Gouffier and his congeners in a dozen museums. He rejects Kekulé's hypothesis of a late origin (last presented in Mrs. Mitchell's *History of Ancient Sculpture*), and credits Kallimachos with the origination of the type, in opposition to the claims of Kalamis (Murray, *Hist. of Gr. Sc.* I. p. 191), Pythagoras (Waldstein in *Journ. of Hell. Studies*, I. p. 199), or Alkamenes. The statue found at Athens is the original, an Apollon Daphnephoros. Plates 9 and 10 give the heads of the Athenian statue and the Elektra of the Naples group, in illustration of the imitation of the older type by the eclectic school of Pasiteles.—E. FABRICIUS, *Antiquities in the Island of Samos* (continued). Epigraphical inedita.—R. KOLDEWEY, *The Portico of the Athenians at Delphoi*. Plates 11 and 12. The structure, uncovered by the French School in 1880, first published in the *Bulletin de Corr. Hell.*, 1881, repays further examination. The shallow colonnade exhibits four peculiarities: (a) architectural members are cut off where ground or older erections are met; (b) the columns have Ionic bases analogous to Persian forms, and sixteen flutes separated by slender bridges; (c) they stand six base-diameters apart, which shows that the lost entablature was of wood; (d) most of the space was occupied by a stone counter for the trophies recorded in the legend on the stylobate: "The Athenians dedicated the portico and the arms and figure-heads taken from the enemy."—U. KOEHLER, *List of Prozenoi from Keos*. Two notorious regicides, Python and Herakleideus of Ainos (see Demosth. xxiii. 119; Aristotle, *Pol.* p. 1311 b), figure as consuls of Karthaia, which makes it possible to date the inscription about 345 B. C.—W. DOERPFELD, *An Ancient Structure at the Peiræus*. Plates 13 and 14. The erection by the municipality of the Peiræus last spring, on Karaïskakes Square, at the intersection of Athena and Kolokotronis Streets, was delayed by order of the Greek government until the antique walls, etc., found there could be properly cleared, under the supervision of Dr. Dragatsis, and surveyed by the city engineer. They proved of sufficient interest to warrant the employment of D., as an expert, to draw

up the plans and the report here published. The plan of a large double house standing on a south-west street corner was made out as below :



PLAN OF HOUSE AT THE PEIRAEUS.

U. KOEHLER, *The Association of the Dyonysistai at the Peiraieus*. Records of an aristocratic association for the worship of Dionysos, found in the court adjoining the double house, probably the ancestral dwelling of Dionysios, in whose family the priesthood passed from father to son or from brother to brother. Further excavation would probably bring to light a small temple in the temenos.—MISCELLANIES.—INSCRIPTIONS. A. E.

REVUE ARCHÉOLOGIQUE. 1884, II. July-August.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). II. *The Seal-ring of Armentières*. This silver ring, discovered in 1881, has on its bezel a monogram with the name *Eusebia*.—H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel*. This native divinity was, later, assimilated to the Roman Jupiter. M. Gaidoz refers to Hindu and to popular European traditions.—E. MÜNTZ, *The Ancient Monuments of Rome at the time of the Renaissance*. *New Researches* (contin.). This contains documents concerning the discovery and preservation of ancient sculptures in public and private collections, as well as others regarding

excavations undertaken at the end of the fifteenth or beginning of the sixteenth century.—CHODZKIEWICZ, *Scandinavian Archæology. Lanceheads with Runic inscriptions.*—A. DANICOURT, *Hermes and Dionysos.* This exquisite bronze group of Greek workmanship was discovered in 1863 at Marché-Allouarde. According to M. de Witte the artist probably took for his model the famous Hermes of Praxiteles.—S. REINACH, *News from the East*, analyzing the discoveries made in the Greek world during the last months of 1883 and the first of 1884.

**Sept.**—S. REINACH, *The dogs in the worship of Asklepios and the Kelabim of the painted Steles of Kition.* M. R. is able, supported by the Epidaurous inscriptions, to prove from analogy that these Kelabim are not *scorta virilia* but literally sacred dogs consecrated to Asklepios.—M. H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel* (contin.). M. G. traces the perpetuation from antiquity of the use of the wheel in popular customs of the middle ages and even of modern times.—ED. DROUIN, *Remarks on the coins with Pehlvi and Pehlvi-Arabic inscriptions.*—PAUL MELON, *The Phœnician necropolis of Mehdia* (see the letter of E. Babelon, p. 179).

**Oct.**—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). III. Illustration of a seal-ring found near Huesca (Spain) with the inscription *Avit(u)s.*—G. M. TOURET, *Ancient Christian lamps of the Cabinet de France.* The most interesting of these are of Egyptian origin.—F. BERNARD, *Note on some monuments of rough stone examined during the first Flatters mission among the Touareg Azgar.* This is a description of sepulchral megalithic monuments at Tebalbalet, near Aïn-el-Hadjadj, near lake Menghough, and at the junction of the Oued Saucen and the Ighargharen valley.—TH. HOMOLLE, *Inscription of Delos bearing the signature of the artist Thoinias.*—H. GAIDOZ, *The question of the dogs of Epidaurous.* The writer seeks to confirm M. Reinach's theory.—E. DROUIN, *Remarks on the coins with Pehlvi and Pehlvi-Arabic Inscriptions* (contin.).—F. SAUREL, *A new Gallic Inscription.*

**Nov.-Dec.**—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). IV. *The seal-ring of Caranda.* On this silver ring, found in one of the Merovingian tombs of Caranda (Aisne), the writer proposes to read the monogramme *Eutik(i)us* or *Eutich(i)us.*—CLERMONT-GANNEAU, *Inedited Greek Inscriptions of the Hauran and adjacent regions.* These inscriptions were copied by M. J. Loeytved, Danish vice-consul at Beyrout. One from El-Moudjeidel, in characters of the fourth century A. D., is dated from the 689th year of the *era of Damascus.* The writer conjectures that this era began six months later than that of the Seleucidæ, on March 22. If true, this would change the dates of many of the Damascene inscriptions.—E. FLOUEST, *Two Steles of a Lararium.* Descrip-

tion of the stele of Vignory which represents a youthful male Gallic divinity whose main emblem is a serpent.—H. GAIDOZ, *The seated divinity with crossed legs, found in Auvergne*.—A. BERTRAND, *The two Gallic divinities of Sommerécourt (Haute-Marne)*. The statue of the seated goddess long since discovered at Épinal, and judged by M. Bertrand to belong to a triad, has now received its male counterpart, found in the same locality. The god is horned and seated in the Buddhist attitude.—P. BATTIFOL, *Fragmenta Sangallensia. A Contribution to the history of the Vetus Itala*. These fifteen fragments of the ancient latin version of the Bible were noticed and collated by Tischendorf, but he died before publishing them: they belong to the Gospels of Matthew and Mark.—DE CLOSMADÉUC, *Gavr'inis. Recent excavations and discoveries*. Account of the discovery of some new sculptured stones, which has already been noticed in the *News* on p. 244.—ABEL MAITRE, *The tumulus of Gavr'inis, explanation of the origin of the designs sculptured on the stones of the covered alley*. These singular and intricate combinations of lines are considered by M. Maitre to be simply copies of the lines on the palm of the human hand: he has arrived at this conclusion after many microscopic comparisons.—MARIETTE BEY, *Inedited Letter to M. E. Desjardins on the identification of the divinities of Herodotos with the Egyptian divinities*.—H. GAIDOZ, *Three new inscriptions of Aix-les-Bains (Savoie)*.

REVUE DE L'ART CHRÉTIEN. 1885. I.—PAUL ALLARD, *Christian symbolism in the fourth century from the poems of Prudentius*. The subjects described by the great Christian poet included many, but not all, of those which appear in the art of the catacombs and the sarcophagi. In this article the writer reviews the types and symbols of Christ which Prudentius found in the Old and in the New Testament.—CH. DE LINAS, *The Byzantine Triptych of the Harbaville collection at Arras*. This beautiful specimen of the Eastern art of the revival in the tenth century is worthy to take the foremost rank for this period. It is a further proof of the classical traditions which the Macedonian school revived in the preceding century, and the writer has treated his subject with his usual learning and acuteness.—F. FUZET, *Archæological and historical studies on Villeneuve-lez-Avignon*.—J. CORBLET (l'Abbé), *On Eucharistic vases and utensils (third article)*. An interesting inventory of chalices in different countries is continued, and is followed by a chapter on the accessories of the chalice.—The CORRESPONDENCE includes notes from Mgr. Barbier de Montault, M. d'Aurillac, etc. In the NEWS and MISCELLANIES, M. de Farcy writes on *the retrospective exhibition at Rouen*, and Mgr. Rohault de Fleury on *the Roman exhibition at Turin*. M. J. M. Richard illustrates some *wall-paintings of Andressein (Ariège)* executed

in oils or tempera toward the close of the fifteenth century. The PROCEEDINGS OF ARCHEOLOGICAL SOCIETIES give abstracts of the sittings of many little-known Societies. In the BIBLIOGRAPHY the most important book reviewed is Joseph Jungmann's *Aesthetik*, an attempt to construct a complete Catholic system of aesthetics. After this comes a well-filled CHRONIQUE.

A. L. F. JR.

## PROCEEDINGS OF SOCIETIES.

### GREAT BRITAIN.

LONDON SOCIETY OF ANTIQUARIES. 1884, Nov. 27.—*J. H. Middleton*. Recent excavations in the Forum, Temple of Vesta, and the Regia, in Rome. Many interesting details are given, including the history of the building, descriptions of the rooms, and old mosaic floors in the Regia. In the Atrium Vestae one of the floors appears to have rested on half amphorae to keep it dry, and an upper story with a hypocaust has been found.—DEC. 4.—*J. H. Middleton*. The excavation of the Rostra and Graecostasis at Rome, with the Umbilicus Romae, and the Miliarium Aureum. Their construction and ornamentation are described, and remarks upon the use of brick as a facing to Roman concrete walls are added.—1885, JAN. 15.—*W. C. Cooper*. Discovery of skeletons and small objects in iron, bronze, and pottery, in Bedfordshire.—JAN. 22.—*H. T. Armfield*. Account of a Roman pavement of red tesserae without pattern, at Alresford, Essex, with fragments of Samian pottery, and coins of the time of Commodus (?).—*L. Brock*. Articles of prehistoric, Roman, Saxon, and modern periods, found at Aldgate.—*C. Lyman*. "On the Inscription on the Cross at Carew." It appears to be of the eighth or ninth century, and to be written in British characters, not in Latin as was formerly supposed.—*H. S. Cuming*. "On St. Milburga of Wenlock."—JAN. 29.—*R. S. Ferguson*. Description of about a thousand silver coins of the fourteenth century, found at Beaumont, Cumberland.—FEB. 5.—*R. Blair*. A photograph of a Roman sculptured sepulchre at South Shields with an inscription regarding a horseman of the Asturians (cf. the ref. at the Archaeol. Gesellschaft, Feb. 3).—FEB. 12.—*R. C. Jenkins*. Discovery of Saxon weapons and ornaments at Lympe, Kent.—FEB. 26.—*E. Green*. A triptych with paintings of Christian subjects by a Flemish artist of the end of the fifteenth century.—MAR. 12.—*W. H. St. J. Hope*. Remarks on certain mediæval chalices and patens.—MAR. 19.—*Mr. Wardle* describes a parish church in Staffordshire, recently demolished, and the curious church of the neighboring Cistercian Abbey.—MAR. 26.—*C. D. Fortnum*. A terra-cotta head of a youth from the Esquiline.—APR. 16.—*R. S. Ferguson*. Notes on the Beaumont hoard of coins.—Account of a Roman slab from Carlisle



inscribed DIS VACIA INFANS ANN. III.—APR. 30.—*J. S. Lumley*. Recent important Discoveries in progress at Civita Lavinia (anc. Lanuvium), including the masonry on the plateau and fragments of the horses of a quadriga.—MAY 7.—*T. A. B. Spratt*. "On the Gulf of Syri." A beautiful torso of Dionysos with fawn skin drapery, from a village wall on the Maeander. It appears to have been copied from a work by Praxiteles.—*E. Freshfield*. A Greek baptismal badge of copper, and a gold baptismal token with Christian emblems.

**SOCIETY OF BIBLICAL ARCHÆOLOGY.** 1884, Nov. 4.—*S. Birch*. Four papyrus fragments of the Edinburgh Museum of Science and Arts.—*E. A. Budge*. Notes on Egyptian steles, principally of the eighteenth dynasty, with translations. One of them gives the names of four of the gates of Abydos.—*P. Le P. Renouf*. On some Religious Texts of the Early Egyptian period preserved in hieratic papyri of the British Museum.—DEC. 2.—*S. Birch*. An elaborate paper "On the Egyptian belief concerning the Shade or Shadow of the Dead." The intangible enveloping shade,—ideographically a parasol,—must always be distinguished from the soul, from which it is sometimes separated and independent.—Also, a paper "On some Egyptian Rituals of the Roman period."—1885, JAN. 13.—*T. G. Pinches*. "The Early Babylonian King-Lists" (continued). There appears to have been a mythical Sargon earlier than the Sargon of Agadé (3800 B. C.).—FEB. 3.—*F. G. H. Price*. "Notes on the Antiquities of Bubastis" (mod. Tel Basta near Zagazig) in the author's collection. Bubastis with the temple and oracle of Bast, the tutelary goddess, flourished from the time of the eighteenth dynasty to the Persian conquest, and afterwards the city was occupied, as the ruins show, by Greeks and by Romans. The antiquities described included figures of gods and animals, the pantheon, and various small objects from tombs and dwellings.—*A. H. Sayce*. "The Karian Language and Inscriptions."—MAR. 3.—*E. Naville*. On the Inscription of the Destruction of mankind, in the tomb of Rameses III.—*E. A. Budge*. "Notes on the Martyrdom of the Coptic martyr Isaac of Tiphre" (in the Delta), from a MS. of the tenth (?) century.—*Dr. Placzek*, chief Rabbi of Brünn, Moravia, presents a paper on "The Weasel and the Cat in ancient times." It sets forth the Nubian ancestry of the Egyptian cat, its uses, and the equivalence of names in Semitic languages. The earliest effigies appear on the monuments of Beni Hassan (2500 B. C.).—MAY 5.—*M. E. Revillout*. Notes on some Demotic Documents in the British Museum. The collection includes some *ostraka* of great interest of the Ptolemaic period.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.** 1884, Nov. 19.—*H. Rolfe* and *C. H. Compton*. The Roman bridge over the Trent.—*C. Roach Smith*.

An *Oppidum* of ancient British date on Hayling Island, remarkable for its well-preserved fortifications.—1885, JAN. 7.—*J. H. Whieldon*. Details of a Roman bridge at Collingham.—*L. Brock*. Baluster-shafts from Roman buildings in churches of later date.—FEB. 3.—*General discussion of "Deodans"*.—FEB. 3.—*Description of discoveries of various remains of Roman date in England, including ornamented pavements of tesserae*.—FEB. 18.—*L. Brock*. Discovery of a portion of the old London wall.—*T. Morgan*. The Roman baths of Bath. A detailed account of this vast structure as far as uncovered.—*G. A. Browne*. A remarkable cross in Leeds church figured with subjects of ancient Scandinavian mythology, unique in England. It is thought to have marked the grave of King Olaf Godfreyson.—MAR. 4.—*Prebendary Scarth*. A curiously carved stone pedestal from a Roman hypocaust at Chester. One of the ornaments resembles the mediæval fleur-de-lis.—MAR. 18.—*J. Edking*. "On Ancient Navigation in the Indian Ocean," with special reference to the early relations of China with Arabia and the kings of Babylon.—*J. T. Irvine*. Prehistoric remains in Lincolnshire.—APR. 1.—*Mr. Sheraton* announces the discovery of the foundations of a small Norman chapel near Ludlow.—*A. Fryer*. "On Ancient Glass," with elaborate analyses.—APR. 15.—*W. H. Rylands*. Three thirteenth-century crucifixes.—*Mr. Hodjetts* comments on an ancient triptych of Russian workmanship from the Crimea.—MAY 20.—*T. Blashill*.—On the remarkable abbey church of Dove, Herefordshire. Instead of the usual square chapter-house and chancel of Cistercian monasteries, there are a twelve-sided chapter-house and a group of chapels.

ROYAL ARCHEOLOGICAL INSTITUTE. 1884, Nov. 6.—*Prebendary Scarth*. Discoveries on the site of the Roman baths at Bath. A Roman provincial watering-place near Poitiers.—*W. F. Petrie*. Roman antiquities discovered at San, for the Egyptian Exploration Fund.—*E. Peacock*. Notes on swan marks.—DEC. 4.—*J. Hirsh* describes the progress of the work of clearing the débris from the Akropolis, together with many incidental discoveries.—1885, FEB. 5.—*Admiral Tremlett*. "Pierres à Bassins." The common rock basins of Brittany are not Druidical rock-altars with basins for the blood, but merely show where querns have been extracted.—MAR. 5.—*Precentor Venables*. A fine pilaster of Roman date sculptured on three sides, recently found at Lincoln.—*I. I. Carey*. Some curious antiquies in Guernsey.—*W. T. Watkin*. Twelfth supplement to Hübner's Roman inscriptions of Britain.—*J. L. Stahlshmidt*. "Church Bells," especially the progress in the style of lettering before the date of the Reformation.—MAY 7.—*C. D. Fortnum*. "On some early Christian gems."—MAY 21.—*W. T. Watkin*. A notice of the first Roman inscription of the cohort of the Nervii found in Britain.—*Park*

*Harrison.* Description of a necklace found in 1868 in a mummy-pit at Arica, Peru. The identity of the pattern of the chevron beads with certain examples found in Egypt, Italy, the Pellew islands (?) and elsewhere, leads to an interesting discussion of theories which would account for the transfer of Egyptian art and eastern civilization.—*G. F. Browne.* "On so-called 'Scandinavian' or 'Danish' sculptured stones."

NUMISMATIC SOCIETY. 1884, Nov. 20.—*C. F. Keary.* "On the Morphology of Coin-Types." Their function in maintaining current values.—DEC. 18.—*T. W. Greene.* Antique Gems and Coins as sources of designs on Renaissance medals.—*W. Wroth.* The Santorin Find of 1821 and its Æginetan or Ægean origin.—1885, JAN. 15.—*H. A. Grueber.* "English Medals." Their history, principal artists, and styles of work.—FEB. 19.—*Wm. Greenwell.* "On some rare or inedited Greek coins,"—a silver octodrachm of Ichnae, Macedon; a tetradrachm of Camarina in Sicily; a gold stater of Thapsacos with the figure of Nike sacrificing a ram; and others.—MAR. 20.—*T. W. Greene.* "On the medals of the Hanna family by Leone Leoni."—APR. 16.—*C. R. Smith.* On a hoard of 800 uncirculated Roman coins,—chiefly of Constantius II, Constantius Gallus, and Magnentius,—found in Cobham Park in 1883. It is thought that they must have formed a part of the vast stores sent from Gaul by Magnentius, shortly before 353 A. D.—*C. F. Keary.* An account of the Beaumont hoard of coins (over two thousand) chiefly of the first three Edwards.—*Professor Gardner.* "On the Coins of the island of Zacynthus."—London Academy and Athenæum.

## FRANCE.

ACADÉMIE DES INSCRIPTIONS ET BELLES-LETTRES. 1884, Nov. 14.—*Annual public meeting.*—Nov. 21.—*E. Le Blant.* Introduction to his work "The Christian Sarcophagi of Gaul."—*A. Desjardins.* Inscription from M. E. Babelon mentioning for the first time a municipium Aurelium Augustum Segemes, and a Roman knight Procurator regionis Hadrumetinae.—DEC. 12.—*H. Weil.* A Papyrus fragment of the Life of Æsop, in round uncials of the sixth (?) century, containing some new details.—DEC. 19.—*J. Ravaisson.* An extended notice of a bronze statuette representing Herakles seated, as described in detail by Martial and Statius, which was presented by the sculptor, Lysippos, to Alexander the Great for a table piece, after the fashion of an image of a tutelary divinity. After identifying and bringing to light from the treasures of the Louvre two accurate reproductions, M. Ravaisson is enabled to add materially to our knowledge of the style and execution of this sculptor.—DEC. 26.—*H. Weil.* An account from M. B. Miller of 14 Greek inscriptions obtained

in Egypt by M. G. Maspero. One of them is a decree of the Corporations of Artists of Dionysos at Ptolemais, given in honor of Lysimachos, son of Ptolemy. It recounts a membership of poets, actors, musicians, costumers, proxenoi, and non-professional friends, and shows the relation between the worship of the Ptolomies and that of Dionysos as an ancestor of the Lagidae. The date assigned is not far from 247 B. C., when Evergetes succeeded Ptolemy Philadelphos. Another is a metrical epitaph restored by M. Weil.—1885, JAN. 2.—*Announcement of the death of Frédéric Baudry.*—JAN. 16.—*R. De Lasteyrie.* A highly ornamented double reliquary-cross, thought to be the work of Limousin goldsmiths, and, like a very few others, a Western imitation of the double crosses commonly used only in the East to enclose fragments of the true cross. One of the gems, which were evidently cut in the East, appears to be as old as the sixth century.—*G. Perrot.* News from M. Maspero in Egypt of the excavation of the temple of Luxor.—*D. Charnay.* "Toltec Civilization." Pt. I. (Mexico).—JAN. 23.—*G. Paris.* News from M. Maspero. Greek inscriptions, and a Coptic palimpsest not yet deciphered.—JAN. 30.—*Clermont-Ganneau* presents the mould of a stele found near Jerusalem bearing in Greek the law forbidding the entrance of pagans to the enclosure of the temple of Herod the Great.—FEB. 6.—*E. Desjardins.* Description of a Roman group of a female divinity and children found near Naix (Nasium).—*C. Barbier de Meynard.* Copies of Phœnician inscriptions with Hebrew transcriptions and a translation, from M. Spiro at Tunis.—*P. Charles Robert.* Interpretation of a Gallic inscription on an octagonal gold ring.—*D'Arbois de Jubainville.* Remarks on the above-mentioned inscription.—FEB. 13.—*E. Le Blant.* Letter from Rome. A Latin inscription of the thirteenth century has been found on one of the bells of Santa Maria Maggiore; at the catacomb of Domitilla numerous *graffiti* made by ancient pilgrims; and at Palestina a well-preserved sun-dial of great antiquity, which may be the one mentioned by Varro (De L. L. vi. 4), at Praeneste (Palestrina).—*J. Ravaisson.* Herakles ἐπιπαρξίσιος of Lysippos (contin.).—*D. Charnay.* "Toltec Civilization." 2d Part. The history of the empire begins with the seventh or eighth century, and lasts about four hundred years. The monuments prove that the people were remarkable for industry, skill, and high attainments in philosophy, science, and the arts.—FEB. 20.—*E. Le Blant.* Discovery at Rome of a nude statue of a man, in bronze, 2.30m. high.—*J. Ravaisson.* Herakles, etc. (contin.).—*J. Hauréau.* The Life and certain Works of Alain de Lille.—MAR. 6.—*J. Ravaisson.* Herakles, etc. (contin.).—MAR. 13.—*J. Ravaisson,* Herakles, etc. (end).—A Greek vase of the Campana collection ornamented with two paintings which represent, *not* the Wrath of Achilles and the Death of Memnon,

but Achilles at Skyros, and the Translation of Achilles; and illustrate the reward of virtue.—MAR. 20.—*J. Havet*. The formula *rex Francorum vir inluster* in the diplomas of Merovingian kings is an error of the editors for *xx viris inlustribus*. *Vir inluster* as title of royalty was not used until the time of Pepin and his successors.—*P. Berger*. Note from M. de Vogüe on a recently discovered Nabathæan (Arabian) stele of 99 A. D. exhibiting sculptured busts and inscriptions of which a corrected version is given.—*Paul Meyer*. Certain neglected French writings of the Middle Ages. One of these, a rather popular work, is an anonymous History of Antiquity, shown to have been written before the year 1230.—MAR. 27.—*Paul Meyer*. Continuation of the above.—*A. Héron de Villefosse*. One of Borghesi's readings confirmed by a new inscription.—*J. Delaunay*. Note by J. Deloche on a Roman pound-weight in the form of a copper disc, in the Royal Museum at Brussels. It weighs 327.10 gr., and appears to belong to the tenth century.—*P. Charles Robert*. Vandalism at Seriana in Africa.—APR. 1.—*E. Le Blant*. News from Rome. Sarcophagi from the Horti Sallustiani. Two small terra-cotta figures without head, arms, or legs, and having an opening in front which reveals the heart and lungs. An inscription found near the Basilica of St. Agnes: *Σπίονθηρος Γουάνος ἐπιτάφιος ὄν κατέθηζεν ἀδὲ τῷ ὀθρεψάμενος καὶ τὸ ἐπίγραμμα ἔγραψε*.—*F. Castan*. The Capitol of Carthage; sanctuaries dedicated to Jupiter, Juno and Minerva, on the site of the modern French chapel upon the Akropolis (Byrsa) near the temple of Aesculapius.—*J. Havet*. MSS. of Nonius Marcellus.—APR. 10.—*E. Le Blant*. News from Rome. Very ancient sepulchres near the Agger of Servius Tullius containing holomorphic corpses.—*J. Duruy*. Preservation of certain ruins in Paris.—*A. Pavet de Courteille*. Notice by E. Egger of an honorary decree of the Olbiopolitæ found on the island of (anc.) Leuce opposite the Danube delta.—*Paul Meyer*. A history of Julius Cæsar (neglected French writings of the thirteenth century).—APR. 18.—*A. Bergaigne*. New inscriptions from Cambodia which establish many points in regard to the local language, religion, architecture, and dynasties.—*J. Delaunay*. A paper from Félix Robiou on a double date (Egypto-Macedonian) on a stele recently acquired by the Museum at Boolak.—*C. Casati*. Etruscan coinage: classification by towns: a coin of Peiresa = Perusia (formerly read Peithesa).—APR. 24.—*E. Le Blant*. News from Rome; *via del Statuto*; *St. Priscilla*: Pompeii.—*E. Sénart*. The inscriptions of king Açoka Piyadasi of India (270 B. C.). Numerous conclusions are drawn concerning royal genealogies, government and religion.—*P.-Ch. Robert*. Remarks on his paper in the *Rev. Numismatique*, "Les Phases du mythe de

Cybèle et d'Atys rappelées par les médaillons contorniates."—*C. Casati*. Etruscan coinage: legends on gold and silver pieces: the coins of Populonia are smooth on the reverse.—*S. Reinach*. Discoveries made by himself and E. Babelon at Bou-Ghrara and Ziân.—MAY 1.—*E. Le Blant*. Roman Sarcophagi.—*A. Bergaigne*. Letter from M. Aymonier at Bing-Tuam (anc. Champa) where he has collected inscriptions in Sanskrit and Champanese.—*E. Sénart*. The inscriptions of Piyadasi (contin.).—MAY 8.—*P. Delattre*. An ancient terra-cotta organ (complete) from Carthage.—*A. Desjardins*. An inscription from the Roman wall at Bourges: NVM-AVG | ET MARTI | MOGETIO | GRACCHVS | ATEGNTVS · FIL | V · S · L · M, in which *Mogetius* is doubtless a local surname of Mars: H. d'Arbois de Jubainville refers the surname Mogetius to a Gallic word meaning great.—*A. Bertrand*. An account from Sig. Gozzadini on archæological discoveries and funeral steles found near Bologna. Over 2,000 tombs, mostly Etruscan, as old as the fifth to the third centuries B. C. have been brought to light. A remarkable feature of this necropolis is the large number of steles with bas-reliefs, of varying merit, of foot or cavalry soldiers in combat, chariots drawn by winged horses, Mercury Psychopompus, etc.—*S. Reinach*. End of report on researches in the *fora* of Gighthis and Ziza (modern Ziân in Tunisia): Search for the missing marbles found at Ziza in 1846 by E. Pellissier; unusual number of remains of the Early Empire; heads of Augustus (at Gighthis), of Claudius and Lucilia (at Ziza), other statues, many inscriptions, and a golden amulet inscribed with unknown characters. It appears that the forum of Ziza was built by Q. Marcus Barea, who was consul 18 A. D. and proconsul of Africa 42 A. D., and by M. Pompeius Silvanus, consul 45 A. D., proconsul 57 A. D.

SOCIÉTÉ NATIONALE DES ANTIQUAIRES DE FRANCE. 1884, NOV. 12.—*De Laigue*. Photographs of enamelled vases from Livorno.—*L. Courajod*. Two MSS. in the library of Venice.—*A. Bertrand*. Austrian antiques in the Museum of Laibach.—*E. Flouest*. Remarks on the above.—NOV. 19.—*R. Mowat*. An inscription at Sainte-Énimie: *In hac aula requiescet corpus beatae Enimiae*.—*A. Longnon*. Remarks on the use of *aula* in the thirteenth century.—*L. Courajod*. Bust of the wife of Nicolas Braque at the École des Beaux-Arts.—NOV. 26.—*A. Bertrand*. A fragment of pottery, perhaps a Gallic gauffering iron; theories on the tertiary man.—*H.-A. Mazard*. The temperature and processes for glazing and coloring in the so-called Samian (or Roman) potteries, which he designates as Pseudo-Samian.—DEC. 3.—*H. Gaidoz*. Gallo-Roman sepulchral inscriptions of Titia Dorcas, Titia Sigenis, Catinia Moschis from Aix-les-Bains in Savoy. They will be published in the *Rev. Arch.*—*L. Courajod*. A bronze statuette of the Italian Renaissance (Coll. Pulszki,

Pesth), representing David victorious over Goliath, is affirmed to be a copy of the lost David in bronze by Michelangelo.—*M. Werly*. Ring-inscriptions from Barrois.—DEC. 10.—*A. Ramé*. Critical examination of a work entitled *Hypogé Martyrum de Poitiers*, opposing the notion that this rude structure is a sanctuary of the sixth century in honor of certain martyrs otherwise unknown, and asserting that it is the tomb of an abbot Mollebaude, and, as appears from a comparison of the *Memoria Venerandi* at Clermont and the Sacramentary of Gellone, that it is one of the few existing monuments of the eighth century.—DEC. 17.—*R. Mowat*. *Aula* in the inscription of Sainte-Énimie.—Bricks of the Vendôme Museum are not antiques as pretended.—*A. Bertrand*. A Gallic burial vault discovered at l'Épine (Marne).—*H. Gaidoz*. Fragment of a lamp in red clay representing the Sun within a wheel.—A new representation of the *Dieu Gaulois*.—*E. Flouest*. Designs of a horse-sandal and other objects in iron. Comments by *R. Mowat* and *P. Nicard* on the temporary use of the horse-sandal for disabled horses.—*A Héron de Villefosse* for *M. Berthelé*. The church of Gourgé, a specimen of a very rare type of edifice. The choir dates from the last decade of the ninth century.—An inscription from the Rhône to the founder of Trèves and president of the "Corporation of Transalpine and Cisalpine Merchants" here first mentioned.—Letter from *M. Rochetin* on a Celtic inscription in Greek letters from the river Groseau.—*E. Müntz*. Photograph of an unedited plan of Rome of a date earlier than 1415, and valuable for the history of the city.—DEC. 24.—*L. Palustre*. Sepulchral monument of the family of Alesso found at the Chateau d'Ussé.—Ancient Jewelry among the treasures of the cathedral of Trèves.—*L. Courajod*. "Germain Pilon and the monuments of the chapel of Birague at Sainte-Catherine-du-Val-des-Écoliers." Certain fine marbles recently acquired by the Louvre are from the tomb of the wife of the Chancellor.—*A. Héron de Villefosse*. Announcement of promising and important explorations begun at Antigny (Vienne) in an ancient Merovingian cemetery yielding many sepulchral inscriptions. A Roman inscription contains Gallic names of interest.—Objects found at Orléansville (Algeria).—*E. Flouest*. Further details on the S-formed ideogram.—1885, JAN. 14.—*L. Palustre*. MSS. of the sixteenth century from Mirepoix.—An ancient ornamented calendar.—The inscription on a glass of the sixteenth century in the Museum of Poitiers.—*R. de Lasteyrie*. Excavations in the church of Saint-Ouen.—*A. Ramé*. Photograph of an inscription on lead from the tomb of Guillaume de Ros at Fécamp.—*C. Port*. Bronze tripod vase with iron handle.—*M. Werly*. Design of a bronze-mounted terra-cotta moulding-tool used about the frieze of the large red Pseudo-Samian vases.—JAN. 21.—*R. Mowat*. Additional remarks on certain groups of statuary in which a Roman horseman tram-

ples an enemy under his horse's feet, and comparison with a mosaic of Riez having the same subject.—*Abbé Thédénat*. The milestones of Constantine which make mention of Maximianus Hercules. *M. Aurelii Valerii Maximiani nepoti* should be restored to conform to a more complete text obtained from other stones. The order was given by Constantine not later than the year 310.—JAN. 28.—*A. de Barthélemy*. Copy of an inscription regarding the abbey of Mardin.—*A. Héron de Villefosse*. Ivory antiques, gold rings, and other objects from the Davillier collections in the Louvre.—Copy of a Roman inscription regarding a Viennese woman, found at Lyon.—For the *Rev. P. de la Croix*. Details of a Merovingian cemetery at Antigny.—*E. Guillaume*. Recent excavations effected at Valenciennes.—*R. Mowat*. Photograph of a Roman stele found at South Shields, England. The epitaph is surmounted by a fine bas-relief of the funeral feast.—*G. Schlumberger* and *A. Héron de Villefosse*. Bronze heads with perforated head-dress.—FEB. 4.—*E. Müntz*. The legend of Charlemagne in the art of the Middle Ages, with illustrations from unedited monuments in France, Italy, Germany, Holland, and Spain.—*J. de Laurière*. Etruscan vase inscription.—FEB. 11.—*Ripert-Monclar*. A collection of bas-reliefs discovered at Entremont showing detrunated heads.—*R. Mowat*. Other examples at the Cluny and Carnevalet Museums.—*Count de Marsy*. Silver knitting-needle case of the sixteenth century, with German legend in Gothic letters.—*A. Héron de Villefosse*. Names of Caligula in an inscription from Bourges, illustrated from Dion Cassius IX, 3.—*R. Mowat* for *M. Gadart*. The ancient abbey of Saint-Rémy.—FEB. 18.—*O. Rayet*. Plaster mould of an engraved stone having the bust of Athena Parthenos and the signature Aspasios.—*R. de Lasteyrie*. Photographs of jewelry from Burgundian sepulchres at Auxerre.—*Abbé Thédénat*. Fragment of a large bronze vase.—*R. Mowat*. Copy of a fragment of Pseudo-Samian pottery and of a large counter.—*A. Héron de Villefosse*. Copy of an inscription from Makteur (Tunis) containing the name of a fifth bishop, Germanus.—*J. Roman*. Inscription from an old French church, containing the words *MISSAQUE SEPULTA*.—*L. Duchesne*. Willibald's Life of Boniface is shown to have been written earlier than 769.—FEB. 25.—*E. Müntz* and *J. de Laurière*. Copies of designs of ancient monuments made by San Gallo in the fifteenth century, showing sketches of the arch and theatre of Orange, and of a Roman monument at Aix in Provence.—*E. Bernard*. Epitaph of Sinibaldi di Lavan.—*Abbé Thédénat*. Numerous discoveries at Pioul (Var).—*Charles Read*. A fine enamelled bronze medallion of Louis XII.—MAR. 4.—*L. Palustre*. Inscription from a twelfth-century capital in the church of Châtillon-sur-Indre, naming an unknown sculptor: *Pétrus Janitor capitellum istud fecit primum*.—*Abbé Thédénat*. Inscription on a



bronze plaque set up in honor of P. Septimius Geta, 198 A. D.—MAR. 11.—*Abbé Thédénat*. New inscriptions.—*L. Courajod*. A pipe-clay figure of Sainte-Barbe given to the Louvre.—*E. Guillaume*. A medal representing Helena, mother of Constantine.—*A. Héron de Villefosse*. Inscription from Aulnay regarding a soldier of the fourteenth legion.—MAR. 18.—*H. d'Arbois de Jubainville*. The Gallic name *Lituccus* has a theme *Litu* "fêté:" this he compares with *lugu* in *Lugudunum*, which appears to be the Gallic name of Mercury; the plural *Lugoves* would be a partial form of this.—*H. Gaidoz* rejects these conclusions.—*A. Engel*. Notice of bronze fibulae, collars, and daggers, from the grottos of Saint-Antoine (Corsica).—*R. Mowat*. Precedents in the reign of Diocletian for the English camel-corps of the Soudan.—MAR. 25.—*E. Saglio*. Literary and architectural monuments bearing upon the use of camels in warfare.—*H. Gaidoz*. General Carbuccia on Bonaparte's regiment of dromedaries in Egypt.—*De Laigue*. Two bronze figures found in 1706 at Cerecra, province of Milan.—*A. de Barthélemy*. A small ivory coffer of Persian workmanship of the thirteenth or fourteenth century.—*Count de Marsy*. A drawing of San Gallo.—*Abbé Thédénat*. Terra-cotta antiques: sconces and a lamella.—*Baron de Guymüller*. Designs of Antonio and Francesco da San Gallo.—*De Boislisle*. Bronze statuettes of Henry IV. and Maria de' Medici, as Jupiter Tonans and Juno. Similar statues were ordered by Richelieu for the portal of Limours.—*L. Courajod*. Remarks on the use of the above-mentioned statuettes.—APR. 1 and 8.—*L. Palustre*. Romanesque bas-reliefs from the apse of the church of Saint Paul-lès-Dax.—*G. Julliot*. Acquisition of pontifical ornaments at the Cathedral of Sens.—*J. Roman*. A letter of Crozat on Richelieu's collection of antiquities.—*Pilloy*. Objects from Frankish tombs at Homblières.—*Buhot de Kersers*. Bronze enamelled plaque with Gothic inscription of fourteenth century.—*M. de Guymüller*. The volume of designs of Giuliano da San Gallo in the Barberini library, executed between 1465 and 1514.—*E. Müntz* gives the date of one of Giuliano's journeys to France, April, 1496.—APR. 15.—*J. Gréau* contests the enamelling of the bronze plaque shown by M. de Kersers.—*De Boislisle*. Effect of the melting of plate in 1690 on the manufacture of *faïence*. Remarks by *P. Nicard*.—*G. Bapst*. The use of silver-plate in place of specie in the Middle Ages.—*Abbé Beurlier*. An inscription lately published by Clermont Ganneau regarding a *comes primi ordinis* of Arabia shows that a passage from the *Notitia Dignitatum* refers to Arabia instead of to Isauria.—*L. Courajod*. The bust of Giovanni da Bologna in the Louvre is the work of Pietro Tacca.—APR. 22 and 29.—*E. Saglio*. Faience equestrian statuette of Louis XIII.—*L. Courajod*. Identification of the above.—*J. de Witte*. Draped bronze figure of Venus Genetrix from Asia Minor, after the Aphrodite of Kos by Praxiteles.—

*E. Molinier.* Fragments of Italian pottery (*Castellana*).—The *faïences* of the Cathedral of Lucca.—*Abbé Thédénat.* A votive inscription to Pipius, a new deity, from the *Alpes Maritimes*.—*G. Bapst.* A crown jewel.—*H. Gaidoz.* Small wheels of Celtic origin, probably amulets.—*A. Ramé* and *R. de Lasteyrie.* The inscription from the crypt of the church of St. Savinien at Sens.—*Ripert-Monclar.* A fragment of brick stamped with a large D.—*J. Gréau.* Bronze wheel, and bronze and lead roundels, some with spokes like a wheel, others having the form of a simple ring and finely grooved on the edge. Remarks by *E. Flouest*.—*R. Mowat.* Plaster mould of a bronze steelyard with leaden weight, said to represent a bust of Mithras, characterized by Asiatic head-dress.

—*Revue Critique.*

#### GERMANY.

ARCHÄOLOGISCHE GESELLSCHAFT ZU BERLIN. 1884, Nov. 4.—*Ch. Robert.* Journey to St. Petersburg: sarcophagi found there. Antiquities from Kertsch. A full description of two interesting parchment miniatures originally belonging to Bishop Porphyrios, and now in the Imperial Library. The subjects represented are David, Bethlehem, the Exodus, the Crossing of the Red Sea, and other Biblical subjects.—*O. Puchstein.* The vessel in the hand of the so-called *Schlangentopfwerferin* of the Gigantomachia on the altar of Pergamon. The upper part of the vessel appears to have been broken and to have been finished originally like a *hydria*, instead of a mortar as Herr Trendelenburg had described it. The fact should not therefore be overlooked in interpreting the subject in question, that there are several reliefs and coins which represent vases bearing the symbol of a serpent. *Herr Trendelenburg* replies that the present form of the vessel seems to be the original one; that its unusual thickness is quite essential to its use as mortar and missile weapon; and that the serpent is represented as taking an active offensive part in the contest. In the other examples the serpent is adapted merely to purposes of ornamentation.—*R. Engelmann.* Two bronzes in the British Museum. An attempt to identify the first is rejected. The idea that the second represents Okeanos and personifications of the three divisions of the earth, or even Okeanos and Nereids, is reduced to the simple view that the whole group is one of local sea-divinities.—*E. Curtius* reports a restoration of the eastern pediment at Olympia and its bearing on disputed points, and discusses the arrangement of figures and the question of symmetry.—*Herr Grüttner* confirms this arrangement, and compares the horses figured on the Parthenon.—DEC. 2.—*E. Curtius.* Review of the progress of Archæology during the year 1884.—*Furtwängler.* A life-size bronze statue of a youth in the Koenigliches Museum, found at

Salamis. It is pronounced to be a unique example from Greece of the best period of casting, and to have come from the Argive school at the beginning of the fourth century B. C. The type is that of the victor in the games, here perhaps, as might be inferred from the long locks, transferred to Apollon.—*Th. Mommsen*. The change of meaning of the Latin *limes* from *cross-balk* to *boundary-wall*, and the present state of the investigation of German-Rhetian boundary-wall.—*E. Curtius*. The height and relative position of the Attic *Kerameikos* and its surroundings, as indicated by recent researches on the Areopagos, and by a comparison with the market-place of Assos: with remarks on the difference between Greek market-places of earlier and later times.—1885, JAN. 6.—*A. Conze*. On the origin and mutual relations of the bronze figure of the "Betende Knabe" in the Berlin Museum, and the modern cast from an original without arms, in the Marciana at Venice.—*Ch. Robert*. In *Löschecke's Vermutungen zur griechischen Kunstgeschichte und zur Topographie Athens* the acute, interesting, and tempting identification of figures in the right half of the western pediment of the Parthenon, as Herakles—instead of Aphrodite—and Demeter with her two sons, seems to lack sufficient confirmation.—*The Kore-sarcophagus of Aachen from the grave of Charlemagne*, and the sixteenth century design of it in the Coburg collection. *Herr Trendelenburg* remarks that the omission of this design in Marx's Catalogue may imply that it was a late addition to the collection.—*Ch. Robert*. Remarks on the above-mentioned sarcophagus, identifying the *Janitor Orci*, and personifications of Spring, Summer, and Autumn.—The sarcophagus of St. Agatha in Catania has been freed by E. Eichler from marked errors of interpretation, and shown to represent the Caledonian Boar-Hunt.—The Greek sarcophagus of which an attempt at restoration had been made at Venice in the last century, is of a type similar to that of an Apulian vase in the Berlin Museum, and of a sepulchral painting at Gjölbaschi.—"On the composition of the Madrid 'Achilles' sarcophagus" (*Archäol. Zeitung*, 1869, Taf. 13).—*Ad. Trendelenburg*. The analogy between certain *Genesis* paintings of the early Middle Ages, and the *tabula iliaca* and ancient wall-paintings.—The origin of the Petersburg miniatures discussed in the meeting of November 4. Remarks by *Ch. Robert*.—*R. Schöne*. The origin, conduct, and results of the Austrian expeditions to Lykia and Karia.—FEB. 3.—*E. Hübner* refers to the important discussion, in the *Archaeologia Aeliana*, of the monuments found at Boreovicium, a station on the wall of Hadrian in the north of England; to the high degree of culture in Britain in the third century, as shown by the Roman sepulchral monuments at South Shields (cf. London Soc. of Antiq., Feb. 5); and to the value of the *Boletin* of the Academy of History at Madrid, in which he

calls attention to the discovery of a milliarium of Nero, and a Roman station, Interamnium, in Asturia.—*R. Bonn.* The condition of the researches at Pergamon; and the completed restoration of the south wing of the Propylæia, showing a similar roof-construction for both wings.—*A. Conze.* Continuation of his communication of Jan. 6.—*MAR. 3.*—*E. Hübner* calls attention to a treatise on the inscription to Mars Thingsus from the north of England.—*A. Conze* describes the preparation of the *Corpus der attischen Grabreliefs* of the Royal Academy of Sciences of Vienna.—*H. Diels.* The new inscription from Gortyna (*Mittheil. d. Deutschen Instit., IV.*).—*Th. Mommsen* calls attention to excavations made by the Egypt Exploration Fund near Ismaïlia, which fix the sites of Heroöpolis, Pithom, Arsinoë, and Klysmā.—*Ch. Robert.* The subjects represented on two somewhat bowl-shaped drinking-cups, ornamented with reliefs in the so-called Megarian style, published by K. Kumanudis in the *Ἐφημερίς ἀρχαιολογική*. One represents the Rape of Helena by Theseus: the other an episode (two scenes) of the *Ἰλιὸν Πέριος* in which Herr Robert finds Neoptolemos and Priam at the altar of Zeus Herkeios, and Neoptolemos slaying Agenor, in the presence of Hecuba: parts of names are still legible.

*KGL. PREUSS. AKADEMIE DER WISSENSCHAFTEN ZU BERLIN.* 1884, NOV. 27.—*R. Bonn.* The temple of Dionysos at Pergamon.—*DEC. 18.*—*A. Conze.* The library of Pergamon with suggestions regarding the date of the structure. The appearance of the north wall of the great hall of Pergamon, and certain inscriptions, show that at the eastern end there was a repository for works of art, which was used, probably, as the royal library. The location is like that of the libraries in the Alexandrine Serapæum, the Palatine temple of Apollo, and those of Lucullus, Asinius Pollio, and others.—1885, JAN. 15.—*Dr. Menadier.* The discoveries of Roman coins in the villages of Venne and Engter.—*Th. Mommsen.* The scene of the defeat of Varus. The formulated data designate the region between the Ems, Weser and Lippe rivers, and the results of the researches of Dr. Menadier (referred to above) are made to serve as a new means of identification. In contrast with the general sporadic occurrence of coins in this region, the unusual number of pieces belonging to the Augustan period and the last years of the republic, which have been found near Barenau, north-east of Osnabrueck, is thought to mark the spot in question. The accounts of ancient writers accord completely.—*MAR. 5.*—*Th. Mommsen.* Arsinoë and Klysmā.

*DESSAUER PHILOLOGEN-VERSAMMLUNG. ARCHÆOLOGISCHE SEKTION.* 1884, OCT. 2.—*Hn. v. Brunn.* A small marble group of the Wörlitz collection. The subject, Auge surprised by Herakles, as in a Pompeian wall-painting; the material, the form of the base, and the surface treatment,

all indicate that the work had its origin in Pergamon.—*L. v. Urlichs*. “The existence of a colossal statue of Athena by Pheidias before the temple of Fortune on the Palatine.” Martial refers to a female colossus on the Palatine, and on a medallion of Nero, the Athena who presides at the distribution of corn is a figure of unusual proportions and suggests the methods of Pheidias.—*OCT. 3.—Dr. Lange*. “The civil buildings of Olympia.” It accords with the account of Pausanias, and with the fact that the Greek structure in the south-east did not exist in Roman times, to follow Hirschfeld in taking the large building in the south-west for the Leonideion, with the *Ἑλληνοδικεῖον* probably concealed beneath it. Near by were the Hippodameion and the Procession Gate. What has been held to be the Bouleuterion, now referred to the site of the Byzantine church, would appear to be the workshop of Pheidias.—*OCT. 4.—Dr. Thraemer*. “The temple of Athena Polias at Pergamon.” Rejecting the idea that the cross-wall which bisects the cella can indicate the presence of a large opisthodomus, the testimony of inscriptions, which make separate mention not only of statues but of sanctuaries of Zeus and Athena, leads to the conception of a double temple with party-wall and opposite orientation. In this way one would establish a relation between the altar of Zeus on the lower terrace and the overlooking sanctuary.—*Herr Conze*, doubting the double construction, refers the altar of Zeus to an early cult, and thinks the second hall of the temple could be accounted for in other ways.—*Gaedechens*. “Der Kleinkünstler Moderno.”

—*Woch. f. Klassische Philologie*.

FARLEY B. GODDARD.

#### ITALY.

INSTITUTO DI CORRISPONDENZA ARCHEOLOGICA. ROME, 1884, DEC. 12.—Meeting to celebrate the centennial of Winckelmann.—*O. Richter*. The fortifications of Ardea (see *Annali*, 1884, p. 90 ff.).—*W. Helbig*. The origin of the Etruscans (*Ibid.* p. 108 ff.).—*DEC. 19.—Manzi*. The passages of classical authors which seem to speak of drainage.—*Erolì*. The representations of roads on ancient monuments, especially on the arch of Constantine and the Capitoline cippus of Albanus Principianus, as well as on coins and gems.—*Koerte* brought forward an antique tazza with rude figures, from the necropolis of Orvieto. On the inside is the figure of a naked youth crowned and adorned with five fillets, the prizes at games: on the outside is, on one side, a banquet with four figures, and on the other a single combat of hoplites which is probably being stopped by a herald advancing in the centre, the scene being completed by an archer on the right and an imploring female on the left. Herr Koerte was not able to explain this unusual scene.—1885, JAN. 2.—*De Feis*.

A gnostic cornelian gem of the Florentine college *alle Quercie*.—*Marucchi*. The Praenestine sun-dial (see p. 215).—*Helbig* continues his communication on the origin of the Etruscans (see *Annali*, 1884, pp. 142-149).—*JAN.* 9.—*De Feis*. The work of Maj. Vittorio Poggi, entitled *la gemma di Eutiche*, Genova, 1884.—*Manzi*. Further researches concerning the system of drainage employed by the ancient Italian peoples.—*Koerte* presented an Etruscan scarabæus of cornelian bought at Orvieto; it had been mended in ancient times, is of the finest workmanship, and bears an interesting and rare subject, a winged Minerva in a long garment, wearing the aegis and holding in her left hand a lance, and in her right a human arm. A mirror of the Museum of Perugia explains this, showing Minerva tearing off the arm of a warrior and using it as a weapon against him: it is a scene of the gigantomachia. It is not, however, derived from Greek mythology, but is the invention of an Etruscan artist. It belongs to the best period of Etruscan art, the fifth century B. C.—*Helbig*. Further remarks on the origin of the Etruscans; inventions of the Phokaians (see *Annali*, pp. 149-154).—*Henzen*. Inscriptions of the Licinii discovered on the Via Salaria in the *Vigna Bonaparte* (see *Bull.* 1885, *Jan.*, pp. 9-13, and pp. 237-239 of the *Journal*).—*JAN.* 16.—*Van Branteghem*. Three Attic vases with red figures overlaid with gilding, belonging to himself.—*Stevenson*. On some cippi belonging to the family of the Licinii found in the Bonaparte villa (see *Bull.* 1885, *Feb.* p. 22).—*Barnabei*. Some discoveries of antiquities in northern Italy, including the Roman walls of Turin (*Journal*, p. 241), the tombs at Castelletto Ticino (*ibid.* p. 234), and the necropolis at San Polo near Bologna (*ibid.* p. 234).—*JAN.* 23.—*De Feis*. On an Oscan cylinder in terra-cotta, found at Rossano in Vaglio of the Basilicata (*Not. degli Scavi*, 1881, p. 123), belonging to the third century B. C. The seal on one end bears the arms of Hercules, that on the other has an Ionic capital.—*Huelsen*. On the situation of the so-called *Schola Xantha*.—*Barnabei*. The discovery of remains of the Roman wall of Albium Intemelium at Ventimiglia; an inscription from Marano di Valpolicella; one from Santa Maria a Vico, being a decree of the college of worshippers of Hercules.—*JAN.* 30.—*Koerte*. The sanctuary discovered in the necropolis of Orvieto during the excavations directed by the engineer Mancini.—*Orsi*. Discovery of pre-Roman antiquities in Istria (*Bull.* 1885, *Feb.*, p. 30, and *Journal*, pp. 248-249).—*Barnabei*. Scarabæus in cornelian having a winged Victory, which is of special interest as coming from the territory of Tarentum and as showing an art peculiar to the Greek cities of southern Italy.—*FEB.* 6.—*G. B. de Rossi* presented an Algerian inscription communicated to him by M. Poinsot: *Salvis Eustochis*, etc. (see *Journal*, p. 223). The *Eugrafii* here mentioned were apparently a family *collegium* of dependents of the Eustochii and

belonged to their African domains.—*Koerte*. Drawings of the objects found in the sanctuary of the necropolis of Orvieto.—*Helbig*. A cut stone (chalcidony) bought from a Rhodian antiquarian, and said to come from Syria, which has the portrait of a beautiful woman with a head-dress resembling that of the first Berenice: the head, bound by a fillet, is surmounted by a solar disk with the horns of Isis: it seems to be of the period of the *diadochi*: the engraver's name is  $\Lambda\Upsilon\text{ΚΟΜΗΔΗΣ}$ .—*Henzen*. Fragment of the acts of the *fratelli Arvali* (see *Bull. d. Comm. Arch.* p. 257 of *Journal*).—FEB. 13.—*De Feis*. Observations on the mask known as the *Bocca della Verità*, which he considers to be, not the mouth of a drain, but the cover of a *thesaurus*.—*Jordan*. Design of the vase with the inscription *Aisclapi pococolom* preserved in the Royal Museum at Berlin.—*Rosbach*. The representation of the chimaira among the ancients. The monuments show many deviations from the usual type: these are small in instances where the tail ends in a tassel instead of a snake, or where not only the head but the whole forepart of the goat's body, including the legs, projects from the lion's body. In an Etruscan gold fibula (Fould coll.) the goat's head is omitted, and on the coins of Lykia itself the chimaira appears sometimes as a mere goat, at others as a horned and winged lion. The ordinary type first appears on a coin of Zeleia (Troas), and may have arisen in the seventh century B. C. under the influence of the Homeric verse.—*Barnabei*. Drawing of a vase of Ruvo, with the myth of Andromeda treated in a singular manner.—*Helbig*. Two statues, published in the *Bull. d. Comm. Arch.* III. 9–10, pp. 57–72, found on the Esquiline: in the one the gestures indicate surprise and horror, and in the other the expression is one of deep melancholy. It is known that in the intercolumniations of the portico surrounding the Palatine Temple of Apollo was arranged a cycle of statues representing Danaos and his daughters, probably at the moment when he is exhorting them to kill their husbands. It seems highly probable that the two statues in question formed part of such a group.—FEB. 20.—*Helbig*. Drawing of a Campanian vase representing the rescue of Andromeda.—*Barnabei*. Recent discoveries in Campania: the necropolis of Calatia (*Journal*, p. 234), and that of Cumae (*ibid.* p. 285).—*Orsi*. Unusual vases and bronzes found during the new excavations in the necropolis of Este.—*Helbig* added some remarks on the bronze objects in the form of spindles mentioned by Sig. Orsi. Similar ones are found in the *tombe a pozzo* on both sides of the Apennines, nor are they rare in the Etruscan *tombe a fossa*: being sometimes too small for spindles, and being often found near the heads of the bodies, it is possible that they were in part used as hair-pins.—*Henzen*. Inscription of a marble cippus found near the *Scala Santa*: . . . . campestribus | et . ceteris | dis . deabusque | et . genio . imp . traiani | had-

riani . aug | itemque . suo | cives thraces | eq . sing . ipsius | posuerunt | libentes merito. These *equites singulares* of the emperors, the organization of which was attributed by the speaker to one of the Flavii, and by Mommsen to Hadrian, had their camp near the Lateran (see *Journal*, p. 239).—FEB. 27.—*De Rossi*. The inscription on a lamp, VITA DONATO COROMAGISTRO, not understood by its editor, A. Schmitter, is explained as coromagister = *χοροπλάστης*, a title eminently suited to a manufacturer of lamps, and also intimately connected with the making of the charming terra-cotta figurines found principally at Tanagra.—*Richter*. Mason's marks found on the walls of the ancient cities Tindari and Cumae.—*Cicerchia*. Discoveries in the cathedral of Palestrina, the ancient basilica of Praeneste (*Journal*, p. 215).—*Stevenson*. On the inscription, VCADO CEPIT . . . . V. DEDIT (ibid. p. 236).—MAR. 6.—*Stevenson*. Studies in the ancient walls of Anagni and the marks inscribed upon them.—*Dressel*. A series of Tarentine terra-cottas: although all came from a mould, few were left in this condition, while the greater part received many alterations, additions and improvements, *e. g.* a female head was changed into a male by the addition of a beard. These terra-cottas seem to extend from the archaic period to the times of the most developed art, but Mr. Dressel conjectures that the archaic specimens were only imitations and were executed at a late period.—*Helbig*. Two Tarentine terra-cottas.—*Henzen* presents a marble slab with two inscriptions, one to Gallienus.—MAR. 13.—*Jordan*. The statue of the god *Semo Sancus* in the Vatican.—*Dressel* shows, from the inscriptions of several stamped bricks dating from 114 and 115 and from others of the time of Trajan and Hadrian, that the *cornice* of the Pantheon is not, as has been thought, the work of Agrippa.—*Mau*, in presenting the drawings of three Pompeian frescos of banquet scenes, made some remarks on the arrangement of the couches in the triclinium among the ancients, demonstrating the incorrectness of the rule given in the manuals, that they were placed so as to touch only at the corners. The cavities made in the walls of many of the Pompeian triclinia for the ends of the couches, show that they touched at other points.—MAR. 20.—*Tommasi-Crudeli*. Excavations at Civit  Lavinia.—*Helbig*. Considerations on the type, known by the so-called Genius of the Vatican and other replicas, of a youth, winged or not, holding a reversed torch in his right and a bow in his left hand. It represents *Thanatos*, of which an antecedent type is given on a column of the Artemision at Ephesos.—*Henzen*. Inscription found in Rome belonging to the third century and referring to a soldier named Blicisius.—MAR. 27.—*M. S. De Rossi*. Drawings, prepared for the *Annali*, of the objects found in the archaic tombs discovered in the villa Spith ver, on the Viminal. These tombs are of particular importance for the reason that, being built



under the agger of Servius Tullius, they prove, what before had been considered probable, that the immense archaic Latin necropolis of the Esquiline and Viminal, even in its later period, is anterior to the agger.—*Pigorini*. On the archaic tombs in the *Via del Statuto*.—*Mueller*. On a series of lamps, belonging to his collection, of the fourth and fifth centuries, but of doubtful Christianity.—*Helbig*. The statuette of an Ephebe pouring oil on his left hand: this statuette, belonging to Baron Barrocco, proves the correctness of Brunn's theory, that the invention of this type is due to Myron.

SOCIETÀ DI CULTORI DELL' ARCHEOLOGIA CRISTIANA IN ROMA. 1884, JAN. 13.—*Gamurrini* communicated the discovery, made by him in the library of Arezzo, of an important portion of the inedited treatise *De Mysteriis* of S. Hilary of Poitiers, and of an interesting itinerary to the Holy Places written during the last decades of the fourth century (*Studi e documenti di storia e diritto*, 1884, 1.).—*De Laurière*. An inscription at Angoulême.—JAN. 27.—*De Rossi*. A terra-cotta lamp found during the excavations at the *atrium Vestae* and belonging to the class of Egyptian lamps.—The Greek epitaph of a youth, *ΠΑΚΙΦΙΑΘC*, on which is the rare representation of the soul in the form of a winged child as an *orante*, between two doves; the bands crossed over the breast indicate the attachment of artificial wings (*Mélanges de l'école franç.*, 1884).—*Stevenson* presented the leaden *bullæ* of a bishop, which he demonstrates to be that of John of Syracuse, the noted friend of Gregory the Great.—FEB. 10.—*Gatti*. Two inscriptions found at Enchir-Taghfacht and at Aïn Ghorab in Africa, which have been supposed to refer to the martyr *Consultus*: *Gatti* shows that *consultus* = *consultus iuris*, and that the name of the martyr in question is *Emeritus*.—*Marucchi* presented a brick having the stamped formula, IN · NOMINE · DEI: it is of great rarity.—*Stevenson*. A lamp, belonging to M. le Blant, having the busts of the twelve apostles, of which only four similar representations are known to exist: it differs even from these in an important particular, the apostles being alternately of the type of St. Paul and St. Peter, instead of being uniformly of the type of St. Paul.—MAR. 2.—*Gamurrini* showed a parchment, discovered by him in the library of Arezzo, in the handwriting of the thirteenth century, containing fragments of an unknown chronicle which, although following Eusebius in part, is often independent of him and Josephus, and gives important indications on the topography of the Holy Land. In the part relating to the New Testament the author draws not only from apocryphal writings already known but from others which are unknown: as he uses the itineraries of the seventh and eighth centuries, his period may be the ninth century.—*Le Blant* communicates the photographs of some *pittacia* of *reliquiæ*, *pignora* and *patrocinia* of noted saints, written

on bits of parchment during the eighth century (*Mélanges de l'école franç.*, 1884, March).—*De Rossi* spoke on the history of the *reliquiæ* and the *pignora sanctorum* and of their *pittacia*, especially those which it was the custom to give in Rome in the early centuries.—*Armellini* presented drawings of an altar-stone of the church of S. Erasmo near Gubbio dated 1131, with the figure of Christ in *graffito*.—MAR. 16.—*Prof. Ojetti* described the Gothic church of S. Maria a Gradi near Viterbo, finished in 1266, and its monuments of the Cosmatesque school: he had discovered the signature of the artist of one of these tombs: HOC · OPUS · FECIT · FRATER · PASCALIS · ROM · MAG · ORD · PRED · A · D. 1286.—*Cozza Luzi*. On the keys of St. Peter.—*Canon Storti*. The Epistle of Clement to the Corinthians according to the text discovered by Briennios.—*De Rossi* gives an account of the excavations at the cemetery of Domitilla (see *Journal*, p. 242).—MAR. 30.—*Prof. Kraus* presented photographs of the noted parchment diptych of Trèves; of a MS. whose binding contained cameos with imperial portraits, apparently of the time of Theodosius; of an ivory of the twelfth century in which Christ is represented with a square nimbus.—*Stevenson* recapitulates the history and genealogies of the Roman *marmorari*, and mentions the additions which he is able to make to them (see his essay in the *Mostra della Città di Roma all' esposizione di Torino nell' anno 1884*, p. 168).—APR. 20.—*Marucchi*. The Jewish cemetery on the Via Labicana (*Journal*, p. 241).—*De Rossi*. The excavations in the cemetery of Domitilla (*ibid.*).

—*Bullettino dell' Istituto. Bull. di Archeologia Cristiana.*

A. L. F., JR.

#### RUSSIA.

CONGRESS OF THE RUSSIAN ARCHÆOLOGICAL SOCIETY AT ODESSA.—Fifteen years ago, the late Count Alexei Sergieievich Oubarof organized a series of triennial archæological congresses, the first of which was held in Moscow. St. Petersburg, Kief, Kazan, and Tiflis were then visited in succession, and in 1884 came the turn of Odessa. Each of these meetings has aroused the local societies to renewed activity, and has called forth many private researches, and fresh questions for the consideration of students of Russian antiquities. The reports of these meetings contain much valuable material. Unfortunately, owing to lack of funds and the difficulty of getting them edited, these reports are published very slowly. The first volume of the proceedings at Kazan in 1878 has but lately appeared. At these meetings local topics are discussed as well as those of general interest. Thus, at Kazan, the antiquities of the East and of the Government of Perm were considered; at Tiflis, the antiquities of the Caucasus; while at Odessa, an opportunity was presented

to discuss Scythian, Classic, Crimean, Zaporovian, Little Russian, and other antiquities, which are met with in great abundance in the vicinity.

The Odessa meeting was remarkable for the number of essays presented (over 120), many of which were not read for lack of time. As at the preceding meetings, an exhibition was arranged of articles and collections owned by members. This exhibition was not specially noteworthy, though better than that at Tiflis. One room was filled with cartoons from frescos on the walls of the Metkhailovsky Monastery and the Church of St. Cyril in Kief, and from a mosaic lately discovered, under a thick layer of stucco, in the cupola of the Cathedral of St. Sophia in Kief. These cartoons gave a very good idea of the striking originals dating from the eleventh and twelfth centuries: they possess much interest in connection with the history of ecclesiastical decoration. Another room was filled with collections of prehistoric, classic, and other antiquities found in Southern Russia. Among them were objects from Panticapeum and the Kourgans of the Novgorod district. Besides many works of the Stone Age, the exhibition contained interesting bronzes (reaping-hooks, spear-heads, etc.); articles belonging to the Scythian epoch and to Greek art (gold ornaments, statuettes, etc.); articles from the latest Kourgans (on the Upper Dniepr); and curious Zaporovian antiquities, among them a singular bronze statuette of a Zaporovian Cossack seated, probably of Polish manufacture. Hardly any of the Bosphorian coins,—so important in the history of the Black Sea colonies,—were shown; and a remarkably rich collection of Bosphorian antiquities, consisting of gold ornaments, necklaces, earrings, carved plaques, etc., of great artistic value and elegance, belonging to a private individual in Odessa, was unfortunately not exhibited. Among the other articles shown were; a MS. Gospel on parchment of the fifteenth century, with curious illuminations; the handle of a vase with decoration in relief representing a fleeing Gorgon (a remarkable fragment found in a Kourgan near the village of Martonosch, Elizavetgradsk district); and a microcephalous skull from Kertch. It was unfortunate that lack of means prevented the committee taking photographs of the more interesting objects, as the different collections in Russia are so widely dispersed and so difficult of access, that comparative study of them is not easy. A large collection of photographs, water-colors, architectural plans, etc., represented the labors of a committee in Constantinople, headed by Prof. Kondakof, which reported that Constantinople offered an exceedingly rich field for archæological research.

Archæologists in Russia, as elsewhere, have to contend with the indifference of the public to antiquities in general. Papers and MSS. disappear there with especial rapidity, whole archives vanishing at once. The archives of the former hetman's chancellery, for instance, recently

disappeared. They were kept in the District Court of Pereyaslavsk, Government of Poltava: part were burned in 1848, and, as the officials did not care to arrange the remainder in proper order, the papers were carried off in instalments and burned. When this occasioned remark, the officials carried off the remainder, by night, to the farm of a subordinate and buried them in a potato pit. The archæologist who tried to recover them found nothing but decaying fragments. And this is not the only archive grave in that vicinity.

Among the essays read was one by Prof. ANTONOVICH on *The Cliff Caves of the Dniestr Basin*. The caves in the Central Dniestr region number forty in all (in Silurian lime-stone), but many of them are inaccessible, so that the essayist could examine only fourteen. Some of these are natural, others artificial, *i. e.*, hewn out by man. The latter belong to a later epoch, and were used especially in the Middle Ages as hermitages. In the neighborhood of Stoudenitz there are seven caves forming a series of halls. Nothing was found in the caves themselves, but near them were found fragments of flints, and in one of the neighboring ravines, in a water-worn basin, a part of an incisor and several ribs of a mammoth were found, and near them several worked flints. This discovery led Prof. Antonovich to think that man inhabited the basin of the Dniestr in the most remote paleolithic period of the Stone Age, and used the natural caves as dwellings. The probability is increased by the fact, that traces of such existence have been found in the Governments of Poltava, Kieletz, and even in caves of the Crimea. Nevertheless, Prof. Antonovich's proofs are hardly sufficient to settle the question of the existence of paleolithic man in the Dniestr caves. But there are undoubted traces of a later, neolithic, period in the shape of tolerably frequent discoveries of polished stone axes and other weapons. Weapons of this description were exhibited in various collections, and one collection from the Noruin river, Government of Volhynia, showed the existence even of a factory of flint implements. About 25 versts from Kamenetz on the Smotrich river, Prof. Antonovich succeeded in finding caves presenting a series of winding corridors, and recently filled completely with human bones. But, about twenty years ago, the resident Roman Catholic priest had the greater part of them removed and buried, and two years ago the remaining bones, also, were buried by order of the military commander. Prof. Antonovich succeeded, however, in obtaining some, and recognized in them traits characterizing bones of the neolithic period in the West. Nothing beside bones was found in these caves; but, at the foot of the cliff in which they are situated, Prof. Antonovich found several polished axes, which had, apparently, fallen from above. The probability that these caves were inhabited in the neolithic age, is

increased by the fact that, higher up the Dniestr, one cave has actually been found with traces of hearths and numerous remains of the neolithic period. All these finds are far from being so characteristic, however, as those made in the caves of the West, in the vicinity of Cracow or in the Government of Kyeletz.

Curious data regarding the Stone Age were also presented to the attention of the meeting by Dr. VANKEL, who had been able to excavate a mound near Prerau in Moravia. Two metres below the surface, an extensive layer was accidentally discovered, three metres thick, consisting of broken and charred bones of the mammoth, cave-bear, lion, elk, wild horse and various smaller animals, and of birds. Many poods of this layer had been used for fertilizing the fields, before Dr. Vankel heard of it, and undertook a systematic excavation of about 400 square metres. The excavation showed that this spot had been a hunting station during the most remote Stone Age; the hunters had brought their prey hither and disposed of it, and prepared their stone and bone weapons. Among the implements found here were: a sort of bone weight made from the incisor of the mammoth, an axe made from the thigh bone of the mammoth, a dagger from the fore leg of the elk, a rib of a mammoth with various ornaments, and also numerous implements and weapons of flint, sea shells (from necklaces), and bits of red ochre, employed, probably, for coloring the body. The arrangement of the mammoth bones was peculiar: the tusks were collected apart from the other teeth, and heaps of long terminal bones, shoulder blades, ribs, etc., lay together, the greater part with traces of splitting by stone axes. Beside the bones of the true mammoth (of various ages from the very youngest to the oldest) there were found teeth of a dwarf species of fossil elephant (*el. pygmaeus*), and also a part of the lower jaw of a man. It is worthy of remark, that the latter does not differ from that of man of the present day, and presents none of those great dimensions or signs of a lower type, shown by fragments of the lower jaw previously discovered in similar deposits in the caves of Shipka in Moravia, or the grotto of La Nolle in Belgium.

Prof. ANTONOVICH, in one of the caves explored by him, discovered a remarkable decoration in high relief, representing a tree upon which was a cock; under the tree knelt a human figure, and behind this figure was a stag. In the opinion of Prof. Antonovich, this relief must be referred to a period preceding the Christian era, and was inspired by heathen ideas, as the style is barbaric and entirely lacks any Byzantine influence.

Madame MELNIK communicated some interesting particulars with regard to a cluster of granite blocks on the Dniestr and Igoulitz rivers,

where a spur of the Carpathian mountains forms the cataracts of the former stream. In some places, these clusters seem to have been artificially formed, recalling megalithic structures. Some standing blocks suggest menhirs, others dolmens; in other cases, they are arranged in circles, like cromlechs. If these blocks should prove to be artificial, as the regularity of their shape and some traces, as of cutting, would seem to indicate, this will prove a very interesting discovery, bridging the gap which exists between the megalithic structures of Western Europe and the dolmens of the Crimea and the Caucasus. Unfortunately, Madame Melnik could find no bones or implements, and therefore it is impossible to determine either that they are really graves, or to what epoch they approximately belong.

Some very original kourgans were reported from the Alexandrovsky district. Some of these graves consist of several stories, and the remains of horses were found; only the head with bridle and the four hoofs, all the other bones being absent; earthen vessels and other articles were arranged on a bed of rushes; knives, rings, various ornaments; and, in the men's graves, weapons,—quivers of birch bark, fragments of bows, iron arrows, etc. Prof. SAMOKVASOF, during the excavations conducted by him last summer for the Imperial Hermitage, also discovered several types of kourgans. The oldest was represented by large kourgans with collective burials, directly in the earth and in the mounds, containing skeletons in a sitting or bent attitude, and articles exclusively of stone, bone, clay, and bronze (none of iron). Similar kourgans have been found in New Russia, the Crimea, and the Caucasus. The second type consists of graves of the Scythian epoch, with buried skeletons, bronze arrow-tips, characteristic bronze vessels (mounted on a foot), bronze bits, ornaments of iron armor, and the remains of iron weapons. The third type, which is of special interest, presents graves with cremated bodies and the remains of charred bones of men and horses. The contents of these graves is rich, recalling partly the Scythian graves, and being in part wholly original. Among the objects found in them are many gold plaques, generally laid on iron plates and serving to ornament garments, belts, sword-handles, horse-trappings, etc. Many of the plaques are ornamented with cornelian, others are made, apparently, of a mixture of gold and silver. The weapons are of iron exclusively: the swords are long and straight; the iron arrows are triangular. The bits also are of iron. Among the earthen vessels are fragments of terra-cotta vases (like those found in Scythian kourgans), but the weapons and many other things resemble like articles of a late Slavonic epoch. Prof. Samokvasof refers the graves with cremated bodies to an epoch intermediary between the Scythian and the Slavonian, but nearer the latter, viz., to the ninth cen-

tury. The fourth type of grave shows burial in holes in the wall of the mound, directly in the earth; the signs indicate that they belong to a late epoch and contain remains of some Turkish race. Thus Prof. Samokvasof was able, through his excavations of these graves, to trace, to a certain degree, the successive ethnographical stages within quite a limited tract of territory.

Several papers on the Scythians were read, and it was easy to see, from some of the objects exhibited, that several Scythian weapons greatly resemble in form those from Siberia and the Government of Perm; such, for instance, were daggers with hilts ending in two scrolls. On the other hand, an iron sword, with hilt somewhat suggestive of the form of some swords found at Hallstadt, was found in the Scythian kourgan of Nimpheon, 17 versts from Kertch.

Mr. MYERZHINSKY showed that the Lithuanians had no idols, but only sacred stones, forests, groves, and trees. Mr. SAMOKVASOF broached the theory, that the Slavs separated from the Scythians during the eleventh century of the Christian era. This theory appears very reasonable and natural, but requires substantial proof. One of its principal foundations consists of the hypothesis, that the Goths or Dacians were a Scythian tribe, and at the same time ancestors of the Poles and Russian Slavs. But Herodotos reckoned the Goths among the Thracians, and the Thracians were always distinct from the Scythians. On the other hand, it is necessary to prove that accumulations of Roman coins of the epoch indicated are found only on the territory of the ancient Slavs. Samokvasof affirms that this is the fact, and says that finds of Roman coins are unknown in New Russia, in the eastern and northern governments of Russia, and in the Baltic region. Yet coins of this period have been found in Switzerland, on the islands of Gothland and Zealand, and on the southern shores of the Baltic. Similar coins were lately found also in the southern part of the Crimea, in Nizhni-Novgorod, and in France. Nevertheless, Mr. Samokvasof's theory merits attention, as it suggests new questions and points of view in one of the least elucidated departments of archæological science.

Mr. SISOF, who is making some excavations on the Don (at the expense of the Archæological Society of Moscow), for the purpose of discovering the great Khazar city of Sarkel, reported his discoveries on the left bank of that river, near Tzimlyansk. He found the remains of stone walls of various constructions and epochs (Byzantine brick-work) and various objects—vessels, glass bracelets, iron and bronze ornaments, and Byzantine crosses and coins of the ninth and tenth centuries. He is of opinion, that this large town was one of the centres of the brick industry in the Cis-Don region, in the ninth and tenth centuries, and that

it kept up a brisk intercourse with Byzantium. It is not considered absolutely certain that the ruins found represent ancient Sarkel.

*Classical antiquities*, so abundant on the coasts of the Black Sea, in the form of graves, statues, bas-reliefs, vases, and other objects, particularly coins and inscriptions, were duly discussed. *The Greek inscriptions of southern Russia* are now being published by the Imperial Archæological Society, under the direction of Prof. D. V. Latischef: the publication will include 500 Bosphorian and 150 Olbian inscriptions, with reproduction of the original characters, a Russian translation, and the necessary comments in Latin. Prof. VOEVODSKY showed that the appellation of the Black Sea was derived, not from the color of its waters or from its violent storms, but from the application to this sea of a mythical term, indicating that it lay in the gloomy north, with the regions of night beyond. With regard to the nomenclature of the Crimea, Prof. Garkavy stated, that it did not appear earlier than "the sixties" of the thirteenth century, and passed in the eighties to the khans of the Crimean hordes. This circumstance points to a Tatar origin, and it can, in fact, be traced to the application to the whole district of the name of a town. Salkhata, one of the earliest towns occupied by the Tatars, was surrounded by a trench, in Tatar called "kirim," so deep that it acquired great fame among the Tatars and communicated its name to the conquered town, then to the district. Prof. VASILEVSKY communicated particulars regarding a collection of letters and speeches of Byzantine and Bulgarian hierarchs of the eleventh, twelfth, and thirteenth centuries (lately acquired by the Public Library), descriptive of the political, social, and domestic life in Byzantium and Bulgaria at that period; and Prof. FLÖZINSKY spoke of a hitherto unknown monument of Bulgarian literature of the fourteenth century, a laudatory address to Tzar Johan-Alexander, containing some interesting data relating to the history of life and language in Bulgaria.

In the section of the Congress devoted to legal antiquities and monuments of social and private life, history, geography, and ethnography, the papers read related chiefly to the tenure of land in various regions of Russia during the middle ages.

B. T. HAPGOOD.

#### UNITED STATES.

AMERICAN PHILOSOPHICAL SOCIETY OF PHILADELPHIA. 1885, JAN. 2.—Dr. D. G. Brinton read a paper on *Aztec, Cakchiquel, and Maya Lineal Standards*, in which he comes to the following conclusions: 1. In the Maya system of lineal measures, foot, hand, and body measures were nearly equally prominent, but the foot standard was the customary standard. 2. In the Cakchiquel system, hand and body measures were almost



exclusively used, and, of these, those of the hand prevailed. 3. In the Aztec system, body measurements were unimportant, hand and arm measures held a secondary position, while the foot measure was adopted as the official and obligatory standard both in commerce and in architecture. 4. The Aztec terms for their lineal standard, being apparently of Maya origin, suggest that their standard was derived from that nation. 5. Neither of the three nations was acquainted with a system of estimation by weight, nor with the use of the plumb-line, nor with the measures of long distances.

The method pursued by Dr. Brinton is the analysis of the words for weights and measures in order to ascertain what units, if any, were employed. Among the Mayas, *checoc*, the footstep, the joint or length of the foot, is used as a measure of length; *wacab*, paces or strides, for the stride; and there is quite a series of measures from the ground to different parts of the body. The root-word for measuring length is, in Cakchiquel, *et*; the foot was not used, but a series of measures from the ground up to certain parts of the body was in vogue. The Aztecs, according to Dr. Brinton, had a great variety of spans or measures, including the hands, arms, and extended arms; but the foot, *oe*, seems to have had preëminence. "Whatever the lineal standard of the Aztecs may have been, we have ample evidence that it was widely recognized, very exact, and officially defined and protected. In the great market of Mexico, to which thousands flocked from the neighboring country, there were regularly appointed government officers to examine the measures used by the merchants, and to compare them with the correct standard. Did they fall short, the measures were broken and the merchant severely punished as an enemy to the public weal." The author has some remarks about the application of the principles of comparative metrology to ancient American monuments.

**ANTHROPOLOGICAL SOCIETY OF WASHINGTON.** This Society has published two volumes, in which will be found, in full or in abstract, all papers read previously to November 6, 1883. Since that time the following archæological communications have been made:—Stone mounds or graves in Hampshire county, W. Va., by *L. A. Kengla*; The textile fabrics of the mound-builders, by *Wm. H. Holmes*; The houses of the mound-builders, by *Cyrus Thomas*; The Cherokees probably mound-builders, by *Cyrus Thomas*; Remarks on a collection of antiquities from Vendôme, Senlis, and the cave-dwellings of France, by *Elmer R. Reynolds*; The antiquity of man in Mexico, by *Wm. H. Holmes*; Origin and development of form in Ceramic art, by *Wm. H. Holmes*.

**ARCHÆOLOGICAL SOCIETY OF THE JOHNS HOPKINS UNIVERSITY.** 1884, MAR. 14.—*J. T. Clarke*. The introduction and fundamental principle of

the *Entasis* in Greek Architecture. This paper embodied original researches concerning the nature of the curved outlines of columns of round plan, based upon the suggestion of Thiersch: that the increased diameter of the middle shaft was introduced to overcome an optical deception resulting from the inability of the eye to distinguish a slight convergence in sets of lines apparently parallel. A comparison of those Athenian monuments which have been most accurately measured shows, that the principle of this deception was fully understood by the Greek designers of the best period, and was determined by graphical methods. This recognition of the true character of the *Entasis* was entirely lost before the Renaissance, and it was replaced by Serlio and Vignola with clumsy and empiric makeshifts.—MAR. 22.—*W. J. Stillman*. The Akropolis of Athens. He sustained the non-existence, in early times, of the western slope of the Akropolis, the valley towards Mars' hill being then much deeper, rendering the western approach as steep as the others: this is indicated even by Pausanias. Probably the ancient entrance was where the present gate in common use is, as is evidenced by the footprints of the beasts led up to the sacrifice, which have worn the solid rock to a considerable depth. His description of the Parthenon included a demonstration of the well-known system of curvature of the horizontal lines, which, with the diminution in the inter-columniations and the convergence of the columns, the lecturer considered to be an expedient to increase the apparent size of the temple by exaggerating the perspective illusions. This was illustrated by diagrams, and the effect of each variation from the regularity of construction was shown to bear directly on the perspective of the building so as to increase its apparent size. The same points were illustrated by photographs taken by Mr. Stillman, in the foreground of one of which were shown a number of unfinished drums of the Parthenon columns which had been rejected on account of defects discovered after they had been brought up, and which still lie on a bed of fragments of marble covering the débris of the buildings destroyed in the Persian sack of the Akropolis. In this stratum of débris, which varied from two to six feet in thickness, and which has recently been excavated by the Archæological Society of Athens, are found many fragments of bronze and iron with carbonized wood; and, digging into the exposed face of the mass, the lecturer discovered many relics of the conflagration, among them a bronze archaic ornament (which he presented to the Society), and a deposit of barley, pease and beans, which, though completely carbonized by time, had not been burned and still retained their shape.—Nov. 19.—*Mendes Cohen* read a paper on Col. M. I. Cohen, who made in Egypt (1830) the valuable collection of Egyptian antiquities recently acquired by the University. It is only second in importance to

the Abbott Collection in New York.—*Professor Paul Haupt* made a communication on some remarkable early Chaldean antiquities lately purchased by Prof. A. Marquand, of Princeton. They formed a part of the Maimon collection recently brought to this country from the East, and include two remarkable statuettes and a number of small tablets with bas-reliefs and inscriptions.—*Dr. Frothingham* spoke on some Arabian and other antiquities belonging to the same collection.—*Prof. J. Rendel Harris* presented the photograph of the first lines of the "Teaching of the Twelve Apostles," proving it to be in the same hand as the preceding part of the MS.—Dec. 20.—*A. M. Wilcox*. The American School of Archæology at Athens. Dr. Wilcox gave an account of the situation of the school, of his work there last year, and of its future prospects.—*C. C. Hall*. On the Great Seal of Maryland. This paper discusses the date of this Seal recently found at Annapolis, which was one of those sent over from England under Lord Baltimore.

INEDITED GREEK INSCRIPTIONS.

At the moment of going to press the following inscriptions were received from Mr. M. M. Fottion, U. S. Consular Agent at Mytilene, to whom thanks are hereby addressed. It would be a great gain to archaeological studies if other gentlemen in official positions on archaeological fields would follow this example, and, from time to time, communicate discoveries which are made, as they are often lost sight of for want of a public record.

These three Greek inscriptions were found in the town of Mytilene on June 17th, 18th and 10th, respectively. No. 3 comes from the garden of Aryiri Paraskevow.

- No. 1. ΕΥΑΡΧΗΑΤΕΙΔΑΧΑΙΡΕΙ
- No. 2. ΠΗΛΙΩΗΣ ΟΦΑΕΝΩΣ ΑΡΑΤΤΙΔΙ  
 ΚΑΙ ΤΗ ΚΥΡΑΙΣΙΔΗΣΙΔΩΡΟΣ  
 ΑΦΡΟΔΙΣΙΟΥ ΑΛΕΞΑΝΔΡΕΥΣ  
 ΩΘΙΣ ΕΚΝΟΣΟΥ ΑΝΕΘΗΚΕ  
 ΕΥΧΗΝ

No. 3.



ΓΝΑΙΕΠΤΟΜΠΗ ■■■  
 ΣΠΟΡΙΟΥΥΙΕ  
 ΝΕΣΤΩΡΧΡΗΣΤΕ



ΓΝΑΙΕΠΤΟΜΠΗΙΕ  
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1884-1885.

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The American School of Classical Studies at Athens, projected by the Archæological Institute of America, and organized under the immediate auspices of some of the leading American colleges, was opened on October 2, 1882. It occupies a house on the *Ὀδὸς Ἀμαλίας*, in a convenient and healthy quarter of Athens. A large room is set apart for the use of the students, is lighted in the evening, and is warmed in cold weather. In it is kept the library of the School, which includes a complete set of the Greek classics, and the most necessary books of reference for philological, archæological, and architectural study in Greece. The library contains at the present time about 2000 volumes, exclusive of sets of periodicals.

The advantages of the School are offered free of expense for tuition to graduates of colleges co-operating in its support, and to other American students deemed by the committee of sufficient promise to warrant the extension to them of the privilege of membership.

The School is unable to provide its students with board or lodging, or with any allowance for other expenses. It is hoped that the Archæological Institute may in time be supplied with the means of establishing scholarships. In the meantime, students must rely upon their own resources, or upon scholarships which may be granted them by the colleges to which they belong. The amount needed for the expenses of an eight months' residence in Athens differs little from that required in other European capitals, and depends chiefly on the economy of the individual.

A peculiar feature of the present temporary organization of the School, which distinguishes it from the older German and French Schools at Athens, is the yearly change of director. That the director should, through all the future history of the School, continue to be sent out under an annual appointment is an arrangement which would be as undesirable as it would be impossible. But such an arrangement is not contemplated. When established by a permanent endowment, the School will be under the control of a permanent director, a scholar who by continuous residence at Athens will accumulate that body of local and special knowledge without which the highest functions of such a

school cannot be attained. In the meantime the School is enabled by its present organization to meet a want of great importance. It cannot hope immediately to accomplish such original work in archæological investigation as will put it on a level with the German and French Schools. These draw their students from bodies of picked men, specially trained for the place. The American School seeks at the first rather to arouse in American colleges a lively interest in classical archæology, than to accomplish distinguished achievements. The lack of this interest heretofore is conspicuous. Without it, the School at Athens, however well endowed, cannot accomplish the best results. It is beyond dispute that the presence in various colleges of professors who have been resident a year at Athens under favorable circumstances, as directors or as students of the School, will do much to increase American appreciation of antiquity.

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The address of Professor J. W. WHITE, Chairman of the Committee, is Cambridge, Mass.; of Mr. T. W. LUDLOW, Secretary, Yonkers, N. Y.; of Mr. F. J. DE PEYSTER, Treasurer, 7 East 42d St., New York, N. Y.

Mr. de Peyster will be absent in Europe during the summer of 1885. During this time communications intended for the Treasurer should be addressed to him in care of Wm. Alexander Smith & Co., 58 Wall St., New York, N. Y.

## NECROLOGY.

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DR. RUDOLF VON EITELBERGER, director of the Imperial Austrian Museum for art and industry, and professor of art-history at the University of Vienna, etc., died in that city April 18th. He had devoted himself especially to the study and illustration of the monuments of mediæval art throughout the various provinces of the Austrian Empire. Among his last labors was an amplified edition of his interesting *Mittelalterliche Kunstdenkmäler Dalmatiens*.

FATHER RAFFAÈLE GARRUCCI, born in Naples January 23, 1812, died in Rome May 5, 1885. He was one of the most learned archæologists of Italy, especially in the branch of iconography, and devoted himself almost entirely to the history of early Christian art. His numerous writings extend over a period of about thirty-five years, and comprise his collection of early Latin inscriptions, his *Vetri ornati di figure in oro* (1858), his monograph on the *Jewish cemetery of the Via Appia*, and finally his great work *Storia dell' Arte Cristiana nei primi otto secoli della chiesa* (1872-1881), in which he has illustrated, in six folio volumes of text and plates, every known work produced by the Christian art of the first eight centuries. Besides these works he had contributed many dissertations on minor subjects, especially a series for the *Civiltà Cattolica* of Milan. Shortly before his death he had completed a colossal work, which is soon to be published, on the history of Italian coinage from the origins of the *aes rude* down to the present time.

M. STAMATAKES, the general inspector of antiquities of Greece, died at the Peiraieus, March 31st. At first a student of medicine, he was some twenty years ago appointed to a position in the department of antiquities at Athens, where he shortly developed such a love for his work that he soon gave his whole attention to archæology. A year ago he was appointed to the position which he held at the time of his death. Most of the local museums in Greece are due to him. He wrote very little, as his time was mostly taken up with the duties of his office. He edited the inscriptions of Chaironeia and Lebadeia, and those of Delphoi and Tanagra. His last work was to superintend the late excavations on the Akropolis, and there he contracted the disease which ended in his death.—*Athenæum*, April 18.



COUNT ALEXEI SERGIEEVICH OUVAROF. By the death in Moscow, December 29th, 1884, of Count Alexei Sergieevich Oouvarof, the science of archæology in Russia has suffered a great and irreparable loss. He was the president of the Archæological Society of Moscow, and to him, almost exclusively, Russian archæological science owes the foundation of the societies in St. Petersburg and Moscow, of archæological meetings, and of the Imperial Historical Museum. He also enriched the rather scanty literature of Russian archæology by numerous works of great value. The work which first gave him an extended reputation, both at home and abroad, was his "Studies on the Antiquities of southern Russia and the shores of the Black Sea." Shortly after its publication he turned his attention to the study of ancient Christian and Byzantine art, and increased his fame. All his excavations, publications of learned works, and purchases of interesting objects were made at his own expense. His country-house near Moscow was filled with collections of antiquities, one entire floor being devoted to a historical archæological museum, and another to a great library of the literature of that branch of science. No one possessed such materials relating to Russian antiquities of all kinds, as he. He had planned a great work on the "Archæology of Russia," but completed only the first part, devoted to the prehistoric period. This volume on the Stone Age may serve as a complete exposition of that period in Russia, from a geological and paleontological, as well as from an archæological, point of view. Every year he gave to the Academy of Sciences 3,000 roubles, as a prize (in memory of his father) for the best study on Russian history and antiquities. He was born in 1828; his funeral, on January 2nd, 1885, was an event of public note in Moscow.

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## RECENT PUBLICATIONS.

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Thanks are due to Messrs. B. Westermann & Co., New York, for some portions of the following list.

### AMERICAN.

- Cesnola** (Dir. Louis P. di, LL. D.) A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art, New York. In 3 vols. Vol. 1, with preface by Samuel Birch, LL. D., 5 parts, folio. Boston, 1885, *Osgood*.
- Eaton** (D. C., M. A.) Handbook of Greek and Roman Sculpture, principally from the "Bausteine" of Dr. C. Friederichs. 2d ed., enlarged and revised. 12mo., pp. iv—415. Boston.
- Mercer** (H. C.) The Lenape Stone; or the Indian and the Mammoth. 8vo. *Putnam's Sons*.
- Nadailiac** (Marquis de) Prehistoric America, translated by N. D'Anvers, edited by W. H. Dall. With 219 illustrations. 8vo., pp. 566. New York and London, 1884, *Putnam's Sons*.

### BRITISH.

- Blight** (J. T.) Churches of West Cornwall. With Notes of Antiquities of the District. 2d ed. Post 8vo, pp. 240. *Parker*.
- Butler** (A. J.) The Ancient Coptic Churches of Egypt. 2 vols. 8vo., pp. 800. London, *Frowde*.
- Cathedral** (The) Churches of England and Wales, Descriptive, Historical, Pictorial. 4to, pp. 290. *Cassell*.
- Coins and Medals, their Place in History and Art.** By the authors of the British Museum Official Catalogues; ed. by Stanley Lane-Poole. With numerous illustrations. *Stock*.
- Creeny** (Rev. W. F.) A Book of Fac-similes of Monumental Brasses on the Continent of Europe. 1885.
- Gorringe** (Henry H.) Egyptian Obelisks. 54 page illustrations. Folio. *J. C. Nimmo*.
- Kastromenos** (P. G.) The Monuments of Athens: An Historical and Archæological Description. Translated from the Greek by Agnes Smith. Post 8vo., pp. 106. *Stanford*.
- Maskell** (A.) Russian Art and Art Objects in Russia. A Handbook to the Reproductions of Goldsmith's Work and other Art Treasures from that Country in the South Kensington Museum. 2 Parts. Part 1. (South Kensington Handbooks.) Post 8vo., pp. 248. *Chapman and Hall*.
- Perrot** (G.) and **Chipiez** (Ch.) History of Art in Phœnicia and its dependencies. Translated by W. Armstrong. Roy. 8vo., two vols., pp. 410 and 460. Illustrated with 644 engravings and 10 steel and colored plates. *Chapman and Hall*.

- Petrie** (W. M. Flinders) *The Pyramids and Temples of Gizeh*. Containing an account of excavations and surveys carried on at Gizeh during 1880-1-2; with the application of the results to various modern theories of the Pyramids. Illustrated. Cheap and rev. ed. 8vo., cloth.
- Rawlinson** (G.) *Egypt and Babylon, from Scripture and profane Sources*. 8vo., pp. 430. London, 1884.
- Reiss** (W.) and **Stübel** (A.) *The Necropolis of Ancon in Peru*. A series of Illustrations of the Civilization and Industries of the Empire of the Incas. Being the result of excavations made on the spot. Part 12. Folio. London and Berlin, *Asher & Co.*
- Shadwell** (A.) *The Architectural History of the City of Rome, based on J. H. Parker's "Archæology of Rome;" for the use of Students*. 2d ed. 8vo., pp. 273. Oxford, *Parker & Co.*
- Stanton** (Geo. K.) *Rambles and Researches among Worcestershire Churches*. With Historical Notes relating to the several Parishes. Post 8vo., pp. 256. *Simpkin*.
- Stephens** (Dr. George) *Old Northern Runic Monuments of Scandinavia and England*. Now first collected and deciphered. Vol. 3. With many hundreds of Fac-similes and Illustrations, partly in Gold, Silver, Bronze, and Colors. Runic Alphabets. Introductions: Appendices; Word Lists, &c. Folio. *Williams and Norgate*.
- *Handbook of Old Northern Runic Monuments of Scandinavia and England*. Abridged from the larger Work in three volumes folio, retaining all the illustrations. Royal 4to. *Williams and Norgate*.
- Wright** (W.) *The Empire of the Hittites; with decipherment of Hittite Inscriptions by Prof. A. H. Sayce; a Hittite map by Col. Sir Ch. Wilson and Capt. Conder, and a complete set of Hittite Inscriptions revised by W. H. Rylands*. London, *Nisbet & Co.*

## FRENCH.

- Adeline**. *Lexique des termes d'Art*. Paris, *Quantin*.
- Allou** (Mgr. A.) *La Cathédrale et le Palais Épiscopal de Meaux*. 12mo. Meaux, 1884, *Le Blondel*.
- Barreau** (Abbé) *Description de la cathédrale, des vitraux de Bourges et autres monuments de la ville*. 2<sup>e</sup> ed. 8vo., pp. 279. Châteauroux, 1885, *Majesté*.
- Bérard** (l'Abbé F.) *Étude historique et archéologique sur l'Abbaye du Thoronet*, (Var). 8vo. Avignon, lib. *Seguin frères*.
- Boissoudy** (A. de) *La Sainte-Chapelle de Bourges*. 8vo. Bourges, imp. *Sire*.
- Bordier** (H.) *Description des peintures et autres ornements contenus dans les manuscrits grecs de la Bibliothèque nationale*. 4to., illustré.
- Borrel** (E. L.) *Les Monuments anciens de la Tarentaise (Savoie)*. Gr. 4to., pp. 338 et 95 pl. dont. 5 heliogr. et 1 chromolith. Paris, *Ducher et Cie*.
- Bulliat** (A. M.) *Chartreuse et Seigneurie du Val Saint Martin de Sélignac, près de Bourg-en-Bresse*. 8vo., pp. vi., 576 et grav. Paris, libr. de l'Oeuvre de Saint Paul.
- Burekhardt** (J.) *Le Cicerone, Guide de l'art antique et de l'art moderne en Italie*. Traduit par A. Gérard sur la 5<sup>e</sup> édit., revue et complétée par le Dr. W. Bode. Première partie: Art ancien. Avec 4 plans. 12mo. Paris, 1885, *F. Didot*.
- Champeau** (Alfred de) *Le Meuble*. Tome I: Antiquité, Moyen-Age, Renaissance. Paris, 1885, *Quantin*.

- Chenelière** (G. de) Deuxième inventaire des monuments mégalithiques compris dans le département des Côtes-du-Nord. 8vo., pp. 39. Saint-Brienc, *Guyon*.
- Clermont-Ganneau** (Ch.) Les Fraudes archéologiques en Palestine, suivies de quelques monuments phéniciens apocryphes. Avec 32 gravures. 16mo.  
— Mission en Palestine et en Phénicie, entreprise en 1881. 5<sup>e</sup> Rapport. Paris, *Maisonneuve et Cie*.
- Cohen** (H.) Description historique des monnaies frappées sous l'empire romain, communément appelées médailles impériales. Continué par Feuardent. 2 ed. Tom. IV. Paris, *Rollin et Feuardent*.
- Collection** Camille Lécuyer. Terres cuites antiques trouvées en Grèce et en Asie Mineure. Notices de Lenormant, de Witte, Cartault, Schlumberger, Babelon, Lécuyer. Livr. 1-4. Folio. pp. 156 et 84 planches en phototypie. Paris, *Rollin*.
- Congrès** archéologique de France. 50<sup>e</sup> session. Séances générales tenues à Caen en 1883 par la Société française d'archéologie pour la conservation et la description des monuments. 8vo., pp. xlvii-561. Paris, *Champion*.
- Congrès** international d'Anthropologie et d'Archéologie préhistoriques. Compte rendu de la 9<sup>e</sup> session, à Lisbonne, 1880. Avec planches. Grand 8vo.
- Cros** (Henry) et **Henry** (Charles) Histoire de la Peinture à l'Encaustique dans l'antiquité. 8vo. Paris, *J. Rouam*.
- Delisle** (Léopold) Inventaire des Manuscrits de la Bibliothèque Nationale. Fonds de Cluni. 8vo. Paris, 1884, *Champion*.
- Dictionnaire** historique et archéologique du départ. du Pas-de-Calais, publié par la comm. départ. des mon. hist. T. 3. Arrond. de Saint-Pol. 8vo., pp. 252. Arras, *Sueur-Charruey et Delville*.
- Doughty** (Ch.) Documents épigraphiques recueillis dans le nord de l'Arabie. Ed. par E. Renan. Paris, *Klingsieck*.
- Duhamel-Décéjean**. Description archéologique du Canton de Nesle, accompagné de 45 pl. 8vo., pp. 321. Peronne, *Quantin*.
- Dumont** (A.) Terres cuites orientales et gréco orientales : Chaldée, Assyrie, Phénicie, Chypre et Rhodes. 4to., pp. 39 et planches. Paris, 1884, *Thorin*.
- Dutilleux** (A.), **Depoin** (J.) L'Abbaye de Maubuisson (Notre-Dame-la-Royale). Histoire et cartulaire, publiés d'après des documents entièrement inédits. Troisième partie: le trésor et le mobilier (1236-1793). 4to., pp. 149-226. Pontoise, *Paris*.
- Faucon** (Maurice) Les Arts à la Cour d'Avignon sous Clément V. et Jean XXII. 8vo. (Mélanges d'archéologie et d'histoire, IV., 1, 2).  
— Notice sur la construction de l'église de la Chaise-Dieu (Haute-Loire), son fondateur, son architecte, ses décorateurs (1344-1352), d'après les documents conservés aux Archives du Vatican. 8vo., pp. 62 and 3 pl. Paris, 1885.
- Fichot** (C.) Statistique monumentale du département de l'Aube. Accomp. de chromolith., de grav. à l'eau-forte et de dessins s. bois. Arrond. de Troyes (1, 2 et 3 cantons). Livr. 13-30 (fin du t. 1<sup>er</sup>). 8vo., pp. 201 à 495 av. grav. et 18 pl. hors texte. Paris, *Quantin*.
- Foulques de Villaret** (A. de) Les Antiquités de Saint-Paul d'Orléans, d'après des documents inédits. 8vo., pp. 292. Orléans, *Séjourné*.
- Franklin** (A.) Les Corporations ouvrières de Paris du XII. au XVIII. siècle, histoire, statuts, armoiries, d'après des documents originaux ou inédits, 13 cahiers in 4to. Paris, *Firmin-Didot et Cie*.

- Gay** (Victor) Glossaire archéologique du Moyen-Age et de la Renaissance, 4<sup>e</sup> fascicule. 4to., fig. Paris, 1885, *Soc. bibliographique*.
- Grignon** (L.) Description et historique de l'église Notre-Dame en Vaux de Châlons, collégiale et paroissiale. 1<sup>ère</sup> partie. Description. 8vo., pp. 151 et pl. Châlons-sur-Marne, *Thonille*.
- Guhl** (E.) et **Koner** (W.) La Vie antique. Manuel d'Archéologie. Deuxième partie: La Vie des Romains. Traduit sur la 4<sup>e</sup> édition originale par F. Trauwinski. Avec 530 vignettes. 8vo. Paris, *Rothschild*.
- Heiss** (A.) Les Médailleurs de la Renaissance. (5<sup>e</sup> monographie, Spinelli; Anonymes d'Alphonse I. d'Este, de Lucrece Borgia, etc.; les Della Robbia; G. delle Corniole; Bellini; Cortanzo, etc.) Gr. 4to., pp. 88, av. 11 phototypogr. inalt. et 100 vignettes. Paris, *Rothschild*.
- Héron de Villefosse** et **Thédenat** (H.) Inscriptions Romaines de Fréjus. 8vo., pp. 196. Paris, *Champion*.
- Lami** (S.) Dictionnaire des Sculpteurs de l'Antiquité jusqu'au VI<sup>e</sup> siècle de notre Ère. 8vo. Paris, 1884, *Didier*.
- Lecoy de la Marche** (A.) Les Manuscrits et la Miniature. (Bibl. de l'enseignement des beaux-arts). 8vo., pp. 359, 107 fig. Paris, *Quantin*.
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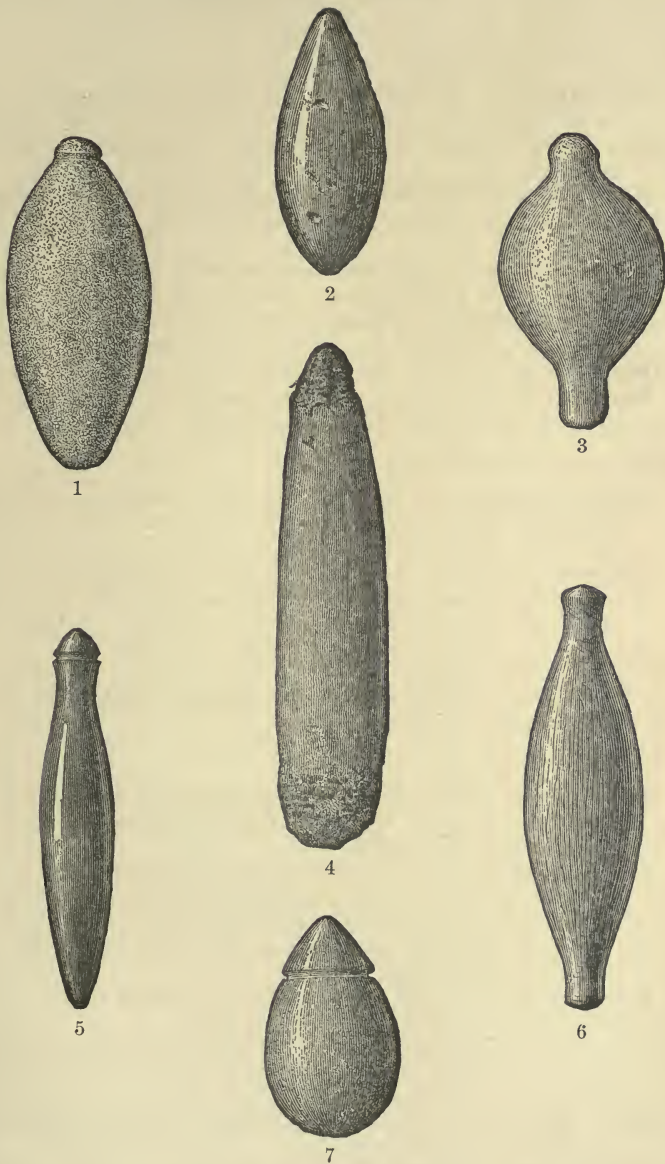
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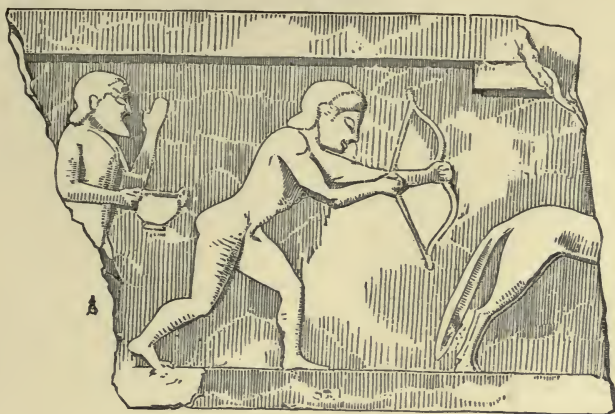


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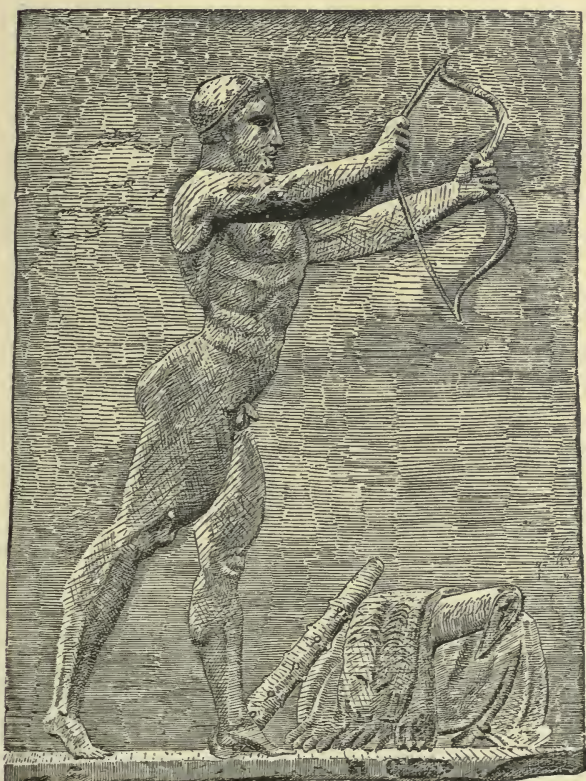
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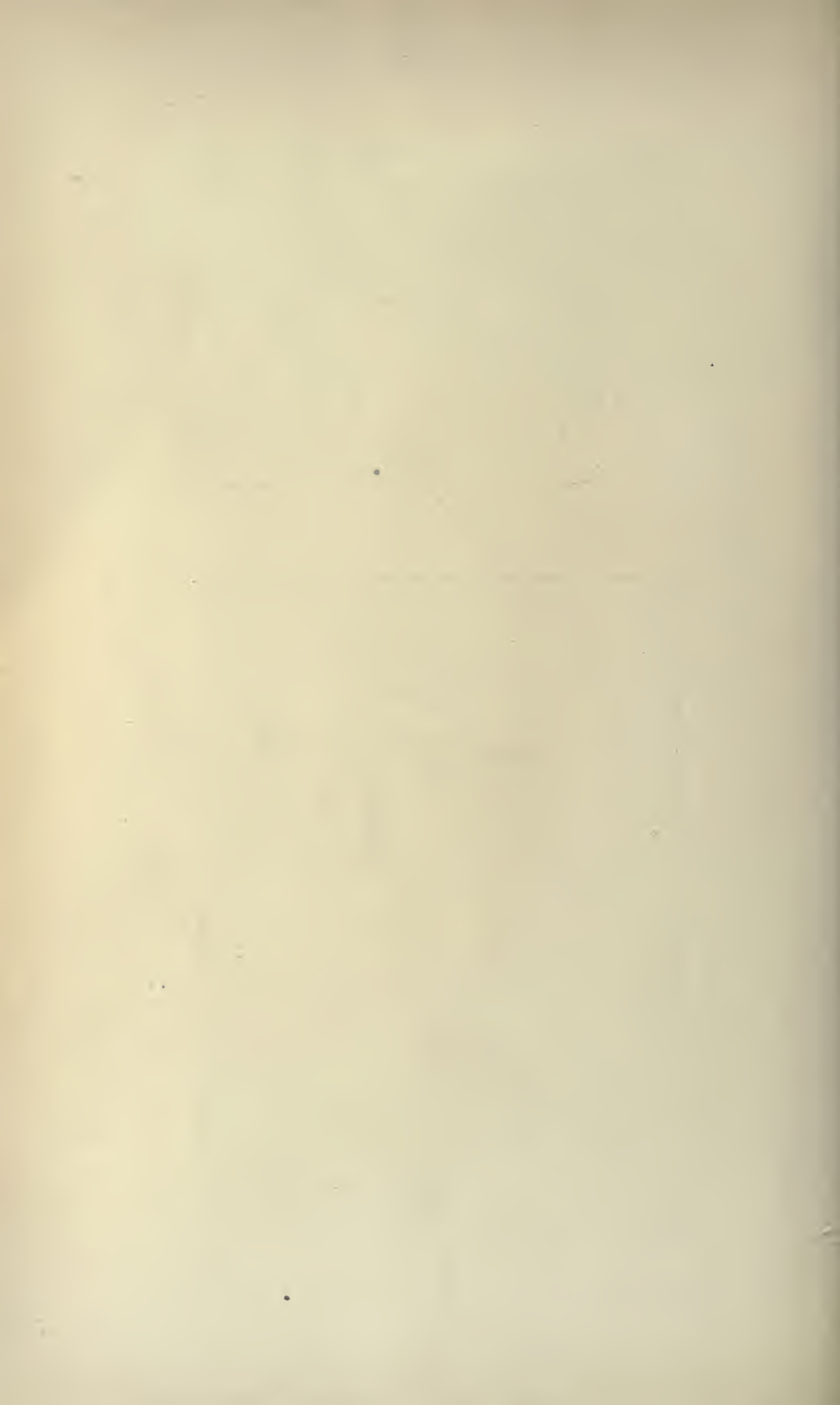




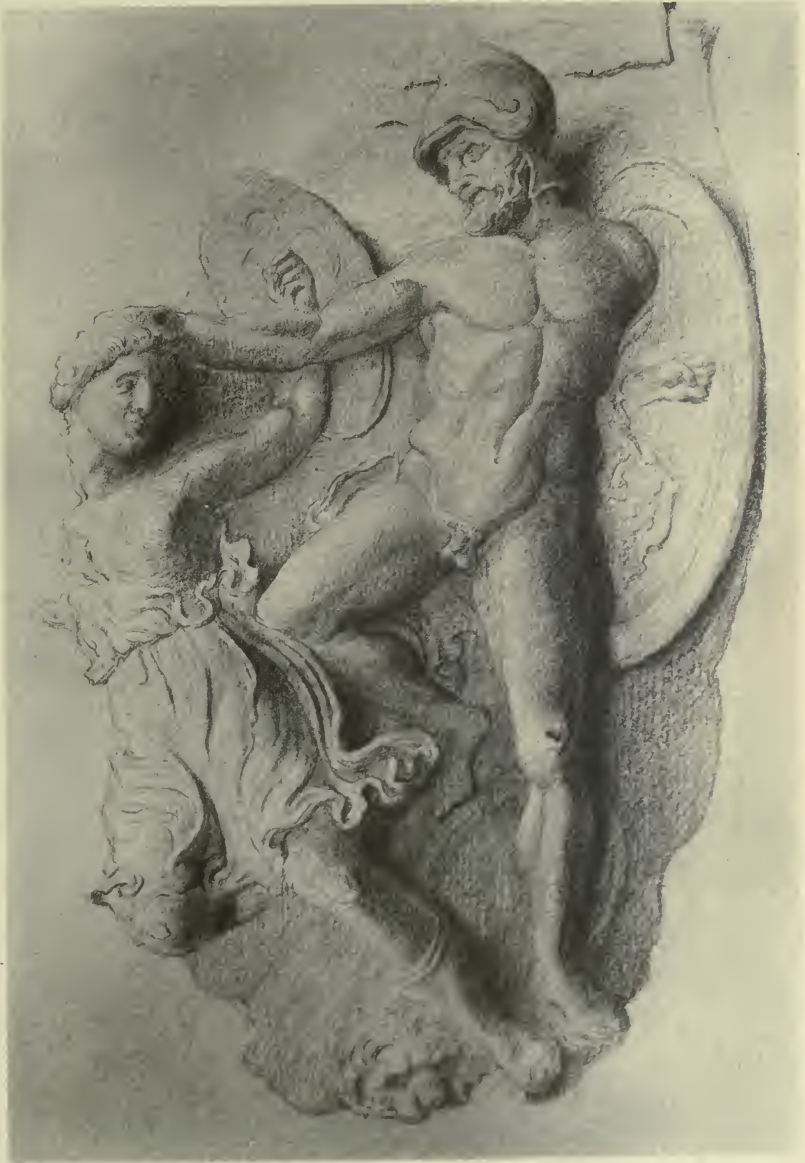
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2







SIRIS BRONZE.

(British Museum.)

(Drawn from the original by C. C. Perkins.)





4

5

GLASS VASES FROM THE CHARVET COLLECTION.

6



Plate 8.



1.



2.



3.



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## MARBLE STATUE OF ARTEMIS IN THE MUSEUM AT CONSTANTINOPLE.

[*Plate IX.*]

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The charming figure which is reproduced on our plate No. IX, from a not quite satisfactory photograph taken at Constantinople, is certainly one of the most remarkable statues in the Tchiny-Kiosk Museum, where it was placed in 1882, after having remained for some time in the arsenal of Saint Irene. According to the short and often untrustworthy register kept by the Museum officials, it was discovered some twenty years ago in Mytilene,—whether in the principal town or somewhere else in Lesbos we do not know. In 1871, an Englishman residing at Constantinople, to whom the care of the yet scanty collection had been entrusted, published a short French catalogue which, printed in Constantinople, has remained almost unknown to most archæologists in Europe. Although Mr. Goold's catalogue is far from being satisfactory, and contains many mistakes and misstatements, this gentleman had the merit of understanding the value of some of the statues he described, and he enriched his notice with a few lithographs from the most interesting works in the collection. Among others, he published a plate representing the statue from Mytilene,<sup>1</sup> which, so far as I know, has not been reproduced in any other book or periodical. In 1882 I mentioned, in

<sup>1</sup> Goold, *Catalogue du musée des antiquités*, 1871, p. 7.

my turn, the same work of art,<sup>2</sup> but very briefly, as the catalogue I issued at that time was meant to be only a provisional *synopsis*, to be followed by a more copious description, which, however, has not yet appeared. As Mr. Goold's catalogue is very rarely to be met with, the statue we are about to describe may be considered inedited.

The figure is under life-size (1.07 metre) and fairly well preserved, only the right hand and the left thumb having been broken off. Unfortunately, according to a practice too often followed in the Turkish Museum, the marble has been brutally cleaned and scraped; the *patina* has thus disappeared, and it may be said that the prototype does credit to the statue, the aspect of which is rather displeasing by calling to mind the reckless stupidity of officials, who treat marble statues as they would a dirty stone wall. The workmanship is not altogether satisfactory, and certainly belongs to the Greco-Roman period of art, if not to the first centuries of the Roman Empire. The left hand is very awkward and too large, the right calf and ankle appear swollen. Perhaps the inferior part of the statue was never completely finished, which would account for the summary treatment of the *endromides*. When a Greco-Roman statue is of a very good type, and nevertheless presents some serious defects, it is natural to suppose that it is a copy, executed by some second-rate artist, from a good original of the Greek period. This, indeed, is the case with most of the statues in our collections, the number of original works which we possess being certainly still smaller than is usually believed. The reduced proportions of our figure constitute another feature which points to a copy: the author of such a graceful type would assuredly not have treated it under life-size.<sup>3</sup>

<sup>2</sup>S. Reinach, *Catalogue du musée Impérial*, 1882, p. 12, No. 38. Printed at Constantinople, with the utmost negligence and carelessness, this catalogue was never put on sale except at the entrance of Tchiny-Kiosk, and is now out of print. I still possess a few copies, which I would gladly send, on request, to any public libraries in which the little book may be missing and wanted.

<sup>3</sup>Cf. Friedländer, *Archæologische Zeitung*, 1880, p. 184, who makes the same remark about a marble group of Artemis discovered at Larnaca in Cyprus, which had been considered as an original work by its first publisher (*Wiener illustrierte Zeitung*, 26 September, 1880). The habit of copying celebrated statues on a reduced scale, and of placing them in private dwellings, is well illustrated by the copy of the Athena Parthenos lately discovered at Athens.



It is useless to describe the attitude and dress of the Lesbian maiden, as all the details are sufficiently apparent in the phototype. I would only call attention to the two *armillae* or bracelets which she wears on both arms, close to the arm-pits. Each of them consists of a double spiral imitating the coils of a serpent, the head and tail of which emerge from above and beneath the bracelet. This, as has been observed, is a very ancient type of ornament, and was so common in Greek jewelry that the very names of serpents, ὄφεις and δράκοντες, came to be used as synonymous with bracelets.<sup>4</sup> It is not unnecessary to add, that the maiden bears no quiver on her back; at least, I cannot remember having discovered any vestige of that attribute, in the course of the careful study I made of the statue three years ago.

Although characteristic attributes are wanting, our statue may be safely pronounced to represent Artemis. The elegant arrangement of the drapery, the shortness of the *chiton*, the *endromides*, and perhaps still more the attitude and expression of the face, clearly recall the ideal of the virgin-goddess in ancient sculpture. Our statue belongs to a variety of the Artemis-type which is not often to be met with, although the representations of Artemis at rest are not uncommon.<sup>5</sup> I know no other specimen of her image with the left hand resting on her hip and the right leg crossed over the left one, in an attitude which is usually given to the youthful figures of Apollon, Dionysos and the Satyrs.<sup>6</sup> Indeed, if we recollect that the most celebrated type of the resting Satyr is undoubtedly due to Praxiteles, and, moreover, that the same great artist is the author of no less than six statues of Artemis,<sup>7</sup> we can easily admit that one of the master-pieces of Praxiteles, all unknown to us excepting the statue in Antikyra,<sup>8</sup> may have inspired the Greco-Roman artist who

<sup>4</sup> Cf. Pollux, v. 99, and Hesychios, s. v. ὄφεις (τὸ χρυσοῦν περιβραχιόνιον, Menander, p. 184). Other references are given in Daremberg et Saglio, *Dictionnaire des Antiquités*, p. 436, where a golden bracelet of the same type discovered at Pompeii has been engraved (fig. 527).

<sup>5</sup> See Clarac, *Musée de Sculpture*, pl. 573, No. 1227; pl. 575, No. 1232; pl. 576, Nos. 1238, 1241; pl. 580, Nos. 1237 A, 1237 B; pl. 285, No. 1208; Müller Wieseler, *Denkmäler*, pl. xv., Nos. 162, 162a, 164, etc.

<sup>6</sup> Clarac, *Mus. de Sculpture*, pl. 476 B, D; pl. 679, 687, 691, 703, 704, 705, 708, 710.

<sup>7</sup> Cf. Overbeck, *Schriftquellen*, p. 234; Schreiber, ap. Roscher, *Lexikon der Mythologie*, i. p. 601.

<sup>8</sup> Cf. *Revue Numismatique*, 1843, pl. 10, 3 (coins of Antikyra).

sculptured our figure at Mytilene. M. Rayet has shown, in his remarkable article on the Apollon Sauroktonos,<sup>9</sup> that the crescent-like profile of the body resting on a support was one of the favorite motives of Praxitelean art, giving to the whole figure an appearance of placidity which adds to the dreamy and serene expression of the head. A German archæologist, M. Studniczka, has lately endeavored to demonstrate, that the celebrated *Diane de Gabies* in the Louvre, one of the most attractive works of ancient art,<sup>10</sup> is a copy from the Artemis sculptured by Praxiteles for the shrine of Artemis Brauronia in Athens.<sup>11</sup> M. Froehner, describing this statue in his learned catalogue of Greek sculpture in the Louvre (1869),<sup>12</sup> observed that the beautiful expression of the face recalls the enthusiastic praise bestowed by antiquity on the Artemis-statues of Praxiteles.<sup>13</sup> Now, in the sense that a very good copy may be said to resemble a mediocre one, there exists a close analogy between the style of the Paris Artemis and that of the statue from Mytilene. I do not admit, as M. Studniczka does, that the *Diane de Gabies* is a copy from the Artemis Brauronia; but I think he is quite right in maintaining that the original of the Paris statue belongs to the epoch of Praxiteles. To assert that the Artemis in Constantinople is a late copy of the Artemis Brauronia, would be venturing on an hypothesis which we have no means of testing, as the short passage in Pausanias relating to that work (i. 23, 7) does not give us the slightest idea of its attitude and appearance; all we may say is, that the original of our figure must have been very similar, in conception and in style, to the authentic records we possess of Prax-

<sup>9</sup> *Monuments de l'art antique*, pt. 2, text to plates 3-5.

<sup>10</sup> Clarac, *Musée de Sculpture*, pl. 285, No. 1208; Froehner, *Notice de la sculpture antique du musée national du Louvre*, p. 120.

<sup>11</sup> Studniczka, *Vermutungen zur Griechischen Kunstgeschichte*, p. 18 and foll. M. Schreiber, while objecting to M. Studniczka's conclusion, and asserting that the original of the Paris *Diane* is not anterior to the Alexandrine epoch, acknowledges that a similar motive is to be found in a terra-cotta figure from Tanagra (Kékulé, *Griechische Thonfiguren aus Tanagra*, pl. 17), which certainly speaks in favor of the date assigned by M. Studniczka to the original. In Tanagra, as well as in Myrina, the statuettes that are not archaic or pseudo-archaic betray, to a very high degree, the influence of Praxitelean types, just as the beautiful terra-cottas from Smyrna are imitations from the bronzes of Lysippos (cf. my paper in the *Mélanges Graux*, 1884, p. 143, and Schreiber, ap. Roscher, *Lexikon der Mythologie*, i. p. 604).

<sup>12</sup> Froehner, *Notice de la sculpture antique*, etc., p. 120, No. 97.

<sup>13</sup> Petronius, chap. 126: *Frons minima et quæ radices capillorum retro flexerat . . . osculum quale Praxiteles habere Dianam credidit.*

itelean art. The resemblance we have pointed out between our Artemis and such *replicas* of Praxiteles' Satyr as are to be found in Clarac (pl. 703 and foll.) is indeed so striking that it need not be dwelt upon. A single glance at the engraving of Praxiteles' Satyr, as published in Mrs. Mitchell's *History of Ancient Sculpture*, will do more to justify our opinion than any display of reasoning and erudition.

What Artemis held in her right hand, it is impossible to ascertain. In similar statues, where an arm rests on a column, the hand has been, nearly always, broken off and arbitrarily restored. A Berlin statue of Artemis<sup>14</sup> holds an arrow in her right hand, but the arm, the arrow and the hand are modern; the left hand, resting on a *cippus*, as in the statue from Mytilene, holds the middle of a bow, which also seems to be a restoration. Judging from the forepart of the right arm and the position of the wrist which it implies, the goddess cannot in any case have held a bow.

Our statue belongs to the well-known class of Artemis-figures which have been strongly influenced by the kindred type of the Amazons. Indeed, the resemblance or confusion has been sometimes carried so far, that the hunting goddess appears with one breast laid bare, like the martial priestesses of the Ephesian Artemis.<sup>15</sup> The beautiful type of the Amazon, as represented by Polykleitos and Pheidias, brought about a complete change in the archaic type of Artemis, who, in the better period of Greek art, bears a close resemblance to the Amazons on one hand, and to her brother Apollon on the other. Greco-Roman sculpture has almost forgotten the long-draped Artemis, and indulges in the repetition of a later type in which feminine grace and manly vigor appear combined. We believe that this type originated at the epoch of Praxiteles, and that the statue of Tchiny-Kiosk can give us a true, if not adequate, idea of some master-piece of the fourth century which has long ago been converted into lime.

SALOMON REINACH.

<sup>14</sup> Clarac, *Musée de Sculpture*, pl. 575, No. 1232.

<sup>15</sup> Compare Clarac, *Musée de Sculpture*, pl. 576, No. 1241, and plate 567, No. 1208 B, where the attitude is exactly that of an Amazon.

## LAW CODE OF THE KRETAN GORTYNA.

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### I.

"Tell me, Stranger," says the Athenian to the Kretan Kleinias in Plato's *Laws*, "is God or a man supposed to be the author of your laws?" "God, Sir Stranger; in the truest sense they may be said to be the work of God; for among us Kretans the author of them is held to be Zeus." "And do you believe, as Homer says, that Minos went every ninth year to converse with his Olympian sire, and made laws for your cities in accordance with his sacred words?" "Yes, that is our tradition; and there was Rhadamanthos, a brother of his, with whose name you are familiar; he also is reputed to have been the justest of men, and we Kretans are of opinion that he derived his reputation from his righteous administration of justice when he was alive." Likewise in the *Minos* it is asserted that the best laws come from Krete, for they were the most ancient in Hellas, having been laid down by Minos and Rhadamanthos, in consequence of which Krete was prosperous for all time, and also Lakedaimon, from the time she received her laws from Krete. Strabo and others speak in the same strain, regarding Krete as the original source of the best laws, from which the best in other parts of Hellas were derived. It was a favorite belief that the famous lawgivers, Lykurgos, Solon, Onomakritos, Zaleukos, Charondas, had either visited Krete and studied the system of laws there, or had borrowed largely from them.

Had the works of Ephoros, Dosiadas, Kallistratos, Sosikrates, been preserved to our day, we should have been better able to criticise a system so famous; but the scattered and fragmentary quotations we have, and the brevity of Aristotle, furnish us with scarcely more than an occasional stone from the great structure. The Pseudo-Platonic *Minos* makes two great divisions of their law, as was natural (cf. Dem. 760); one which Minos himself laid down and presided over, the kingly, the science of government and state

polity; the other, that which as subordinate to the kingly art he intrusted to Rhadamanthos, court procedure, rendering justice as between man and man, defining the rights of individuals and their possessions, and the means of rendering them secure. The scanty notices of the Kretan system that have reached us are almost exclusively devoted to the first of these divisions. As to the province of Rhadamanthos we have hitherto been left to conjecture or inference, for all its details. But by a strange and happy chance we have now come into possession of a long memorial handed down almost intact from an early period, in which we find the minutest rules laid down for the guidance of any Kretan Rhadamanthos that might be called to sit in judgment upon the disputes of his fellow-citizens.

Gortyna was one of the trio of great Kretan towns, and is called by Homer the well-walled. It is said to have been one of the earliest Dorian settlements in the island, and rivalled Lyttos in the fidelity with which it clung to the institutions of its early days. Through its whole length, according to Strabo, flowed the river Lethaios. Its site has been known for a long time, as identified by early travellers from numerous remains, and the so-called Labyrinth in its neighborhood. As long ago as 1857 M. Thenon discovered an inscribed stone built into the walls of a mill on the banks of the Lethaios, and succeeded in purchasing it for the Louvre, where it now remains. Its archaic letters written in *boustrophedon* style, and the difficulty of deciphering its meaning, made the inscription an object of interest; but it was not till 1878 that M. Bréal succeeded in extracting a satisfactory sense, when he proved that it treated of the adoption of children. In 1879 M. Haussoullier saw and copied a similar fragment in the house of a person living near the mill, and this was found to relate to the rights of heiresses.

During July, 1884, the place was visited by Dr. Halbherr, a pupil of Comparetti, and, as the water chanced at the time to be drawn off from the mill, some letters were pointed out to him near the top of a wall, over which ran a channel of the stream, a short distance below the mill. Digging a trench along the inner side of this wall, he discovered that the inscription comprised within his reach four columns, of which the last to the left was not completely filled at the bottom, showing that it was the end in that direction, but it continued beyond to the right, into a field in which he could not obtain permission to dig. The inscription was cut with remarkable precision and care directly upon the layers of stone in the wall, which

was of archaic construction, laid up without cement. It was already known that the fragments copied by Haussoullier and Thenon had come from this stream, and they were now found to have been taken from this wall and to form the upper layers of the inscription, fitting to it and supplying missing parts (cols. 8, 9, 11). Halbherr, after copying the four columns in two days, returned to Candia, where he met Dr. Fabricius who had been travelling in western Krete in the interest of the German Institute at Athens, to whom he communicated his discovery. Fabricius repaired to the spot towards the end of October, and prevailed upon the owner of the field to let him run a trench along the wall as far as the inscription extended; and he disclosed eight more columns which were in a remarkable state of preservation, the beginning being certainly found. Each column consists of 53, 54, or 55 lines, covering four layers of stone in height (about 5 feet), and some 30 feet in length. The wall proved to be that of a circular structure, which, if the circle was complete, would have had a diameter of nearly 100 feet. What the structure might have been was not ascertained. Dr. Halbherr received permission from the Italian government and the Pasha of Krete to unearth the whole this summer, but no additional inscriptions were discovered. His re-reading of the code, however, may settle several disputed points, when the results are known. The manner of its recording reminds us of the expression of Plato, about tyrants and masters who command and threaten, and "after writing their decrees on walls" go their ways (Legg. 859; cf. Andok. Myst. 84-5). The Gortynian lawgiver went his way, and we know him not save his works. But his works make us admire and love him. Not that all which we find in his code is to be attributed to his genius and heart; for the ancient unwritten law which we must certainly grant to that people had already been reduced to writing, and our lawgiver was at least a second to codify and inscribe. But very much that is novel, and perhaps the greater part of that which appeals to us so forcibly for its justice, its deep-hearted humanity, its respect for the rights of the woman and the slave, the child and the orphan,—so striking in their contrast with the boasted Athenian spirit, even the Platonic,—must have been his. We seem to see the heart of a Homer trained to the law, evolving the deepest ponderings upon the rights of individuals and property. The consideration for women and slaves exhibited so often in the Homeric poems, we have known to exist in a degree, for the former at least, in Sparta and along the coast of

Asia Minor; but Krete was a closed book to us. In the code, even as in the Homeric poems, we are struck by frequent contrasts of naïveté and deep reflection, the antique and the modern, of stunted growth and far reaching advance. The Satyr-element is Doric, pre-eminently Kretan, not Homeric.

Naturally, we seek eagerly for the age of this life-revealing document, as we do for that of the Homeric poems; as with them, we find no certain answer. Kirchhoff thought from its epigraphic character that it was not older than the middle of the fifth century B. C.; but we know how untrustworthy within certain limits arguments based upon epigraphic deductions must be held. The alphabet is the eldest known to us among the Greeks, containing no character which the Phœnicians did not transmit to them, except  $\Upsilon$ , and the forms of the letters are among the most archaic. It has no  $\Phi$ ,  $\chi$ ,  $\Psi$ ,  $\Xi$ ,  $\text{H}$  or  $\Omega$ ;  $\text{I}$  is a semicircle,  $\text{I}$  a curved line like our S. Krete from her position and history must have been among the first to receive writing from Phœnicia or her agents. If we accept the common Greek belief, that the first code of laws to be reduced to writing among them was that of Zaleukos, 660 B. C., we have an upward limit for our inscription. Comparetti has well said that the seventh and sixth centuries were notable for their impulse towards fixing and codifying laws in Hellas, and all tradition seems to show that Krete would hardly be among the latest to act upon this impulse. The formal reduction to visible symbols seems to have caught their fancy and held it. The laws are writings, *γράφματα*, the provisions are, "as it is written," *ἔγραπται*. Although this code and a previous one had been written, it was not common to employ writing. Witnesses are summoned orally, facts are "pointed out" before witnesses, they give their testimony orally, the complainant charges and the judge pronounces sentence orally. No court-records appear to be kept, or wills permitted; legacies are probably given by word of mouth in the presence of witnesses, as adoption takes place by public oral acknowledgment. Appeal to the gods by oath as a last resort is as binding as in the days of Rhadamanthos, not the age of Plato.

Turning to the language itself, we see at first glance the distance which separates it from that of the Kretan inscriptions of the third and second century B. C. They are almost powerless to help us in

<sup>1</sup> Represented respectively by  $\pi$ ,  $\kappa$ ,  $\pi\sigma$ ,  $\kappa\sigma$ ,  $\epsilon$ ,  $o$ . Fabricius has been followed in changing these to the ordinary forms.

the smallest degree, amid the extreme difficulties of the text. It is rare indeed that one of its peculiar words is to be found among them. The changes made in the language at Athens within the space of two centuries after the laws of Solon were written, as dwelt upon by Lysias, are small indeed as compared with the changes from our code to the later inscriptions. And yet, we know not how sudden and powerful was the effect of Hellenization upon the island under the Makedonian and Ptolemaic rule, or how much belongs to the gradual influence of trade and of returning mercenaries from abroad. But the impression left upon us of the condition of the times, narrow and domestic as it is in the code, is far different from the picture presented by Aristotle. On the whole, in the present state of our knowledge, I incline to the Solonian period as the most probable for our inscription.

The dual copying of the inscription led to a dual and contemporaneous publication of it by Fabricius and Comparetti. That of Fabricius (F.) appeared in the *Mittheilungen* of the German Institute, 1884, pp. 363-384, with a fac-simile of the copy, the same reduced to a cursive text, and a description of the find. No commentary whatever accompanied the article. Upon this as a basis I began my study of the document, and made my translation and notes. Since these were completed I have had the advantage of consulting Comparetti's *Leggi Antiche di Gortyna* (C.), text, version, notes, and copy; a translation by Dareste, *La Loi de Gortyne* (D.), (*Bulletin*

## TEXT.

- I ὅς κ' ἐλευθέρω ἢ δώλω μέλλῃ ἀν|φειρομῶν, πρὸ δίκας μὴ ἄγην· αἱ δ-  
 5 ε' κ' ἄγῃ, καταδικαζάτω τῷ ἐλευθέρω|ω δέκα στατήρων, τῷ δώλω πέντ-  
 10 ε ὅτι ἄγει, καὶ δικαζάτω λαγῶσαι | ἐν ταῖς τρισὶ ἡμέραις. αἱ [δέ] κα  
 μὴ [λαγ]άση, καταδικαδδέτω τῷ μὲν | ἐλευθέρω στατήρα, τῷ δώλω [δα]ργ-  
 10 ἄν τ[ᾶς] ἡμέρας Φεκάστας, πρὶν κα λα||γάση· τῷ δὲ χρόνῳ τὸν δι[κα]στ-  
 ἄν δ[μ]νύντα κρίνεν. αἱ δ' ἀγνίαιτο| μὴ ἄγην, τὸν δικαστὰν ὁμνύν-  
 α κρ[ε]ίνεν, αἱ μὴ ἀποφωνίαι μαῖτους. | αἱ δὲ κα μολῆ ὁ μὲν ἐλεύθ[ερ]ον

I. 5. ὅτι ἀγῃ F.; ὅτι ἄγῃ C.; ὅτι ἄγει: so also BZ., BB.—14. ἐλεύθερον C.; ἐλευ-  
 θέρων F.



de Correspondance Hellénique, 1885, pp. 301-317); *Das Recht von Gortyn*, F. Bücheler and E. Zitelmann (BZ.), (Ergänzungsheft of the Rheinisches Museum, pp. x, 1-180), especially full on the judicial side of the subject; *Die Inschrift von Gortyn*, J. and T. Baunack (BB.), pp. vi, 167, fuller in the verbal part; *Zu den Gesetztafeln von Gortyn*, F. Blass (Neue Jahrbücher, 1885, pp. 479-485). The following I have not seen: *Altes Stadtrecht von Gortyn auf Kreta*, H. Lewy, Berlin, 1885; and *Einige Antiquarische Bemerkungen zu dem Codex des Privatrechts von Gortyn*, C. Wachsmuth, Nachr. v. d. ges. d. Wiss. zu Göttingen, 1885, No. 5.

Amid so much that was new and unknown, it was no easy task to establish a text and explain the law. No single person could well be expected to accomplish this, and none has done so; but the combined studies of all have achieved much, though much may yet be said, as much remains debatable. Many fond conceptions lie abandoned on the way, among which I see several of my own, eliminated by subsequent study or the arguments of others. I have followed in the main the text of Fabricius, but have made or accepted any changes of importance to the sense and construction that appealed to my best judgment, and have inserted corresponding alterations in translation and notes, but have always given credit for assistance obtained from others. The supplemental remarks in brackets may assist in that study of the code which my work is mainly intended to stimulate.

#### TRANSLATION.

Whoever intends to bring suit in relation to a free man or a slave, shall not take action by seizure before trial; but, if he do seize him, let the judge fine him 10 staters for the free man, 5 for the slave, because he seizes him, and let him adjudge that he shall release him within three days. But, if he do not release him, let the judge sentence him to a stater for a free man, a drachma for a slave, each day until he shall have released him; and according to the time (of non-payment) the judge shall decide, confirming it by oath. But, if he should deny that he made the seizure, the judge shall render decision with confirmatory oath, unless a witness testify.

*Suit for ownership of a Slave or one so claimed.*

- 15 ὁ δ[ὲ δ]ῶλον, καρτόνας ἤμεν| [ἄτερο]ί κ' ἐλεύθερον ἀποφωνίων-  
 τι. αἰ δέ κ' ἀνφι δῶλω μολίωντε| φωνιόντες Φὼν Φεκάτερος ἤμ-  
 20 εν, αἰ μὲν κα μαῖτυς ἀποφωνῆ, κ|ατὰ τὸν μαῖτυρα δικάδδεν, αἰ  
 δέ κ' ἢ ἀφωτέροις ἀποφωνιόντε| ἢ μηδ' ἀτέρω, τὸν δικαστᾶν ὀ-  
 μνύντα κρίνεν. ἢ δέ κα νικαθῆ| ὀ| ἔχων, [τ]ὸμ μὲν ἐλεύθερον λαγ-  
 25 ἄσαι τᾶν πέ[ν]τ' ἄμερῶν, τὸν δὲ δῶ|λ[ον] ἐς χέρας ἀποδόμεν· αἰ δέ  
 κα μὴ λαγάση ἢ μὴ ἀποδῶ, δικακ|σάτω νικῆν τῶ μὲν ἐλευθέρω  
 30 πεντήκοντα στατήρας καὶ σ||τατῆρα τῆς ἡμέρας Φεκάστ-  
 ας πρίν κα λαγάση, τῶ δὲ δῶλω| δέκα στατήρας καὶ θαρχνᾶν  
 τᾶς ἡμέρας Φεκάστας πρίν κ' ἀποδῶ ἐς χέρας. ἢ δέ κα καταδι-  
 35 κάξῃ ὁ δικαστᾶς, ἐνιαυτῶ π|ράδδεθθαι τὰ τρίτρά ἢ μεῖον,  
 πῆλον δὲ μῆ· τῶ δὲ χρόνω τὸν δικαστᾶν ὀμνύντα κρίνεν. αἰ δέ  
 40 κα ναύῃ ὁ δῶλος, ὦ κα νικαθῆ||ε, καλίον ἀντὶ ματύρων δυῶν δ-  
 ρομέων ἐλευθέρων ἀποδειξάτ|ω ἐπὶ τῶ ναῶ ὅπη κα ναύῃ ἢ α-  
 ὑτὸς ἢ ἄλος πρὸ τούτω· αἰ δέ| κα μὴ καλῆ ἢ μὴ δεῖξῃ, κατισ-  
 45 [τάτ]ω τὰ ἐ[γραμ]μένα. αἰ δέ κα μηδ' |αὐτὸν ἀποδῶ ἐν τῶ ἐνιαυτῶ  
 τᾶς ἀπλόους τ[ε]μᾶς ἐπικατ|ασασεῖ. αἰ δέ κ' ἀποθᾶν μ-  
 50 ολιομένης τᾶδ δι[κα]ς, τᾶν ἀπλ||όον τιμᾶν κατιστασεῖ. Αἰ δ-  
 ἔ κα κο[σμι]άν ἄγῃ ἢ κοσμίντο|ς ἄλλος, ἢ κ' ἀποστᾶ, μολῆν καῖ κ-  
 α νικαθῆ, κατιστάμεν ἀπ' [ᾶ]ς| [ἡμέρα]ς ἄγαγε τὰ ἐγραμμένα.  
 55 τὸ]ν (δ)ὲ νενικαμένω κα[ι] τὸν κα-]  
 II τακέμενον ἄγοντι ἄπατον | ἤμεν. Αἰ κα τὸν ἐλεύθερον ἢ  
 τᾶν ἐλευθέρων κάρτει οἰφῆ, ἐκα|τὸν στατήρας καταστασεῖ, ἀ-  
 5 ἰ δέ κ' ἀπεταίρω δέκα, αἰ δέ κ' ὁ δῶλο|ς τὸν ἐλεύθερον ἢ τᾶν ἐλευθέρω-  
 ν, διπλῆ καταστασεῖ, αἰ δέ κ' ἐλε|ύθερος Φοικέα ἢ Φοικέαν πέντε  
 10 θαρχνᾶς, αἰ δέ κα F[o]κεὺς Φοικέα || ἢ Φοικέαν π[έν]τε στατήρας.  
 ἐνδοθηδῖαν δῶλον αἰ κάρτει δαμ|άσαστο, δύο στατήρας κατασ-

I. 15. δῶλον C.; δῶλων F.—16. ἄτεροί Blass; πόττοι F.; ὄττοι C., BZ., BB.—17-18, ἀποφωνιόντε, F.—φωνιόντες, Φὼν Φεκατέρως ἤμεν. F., text C.—20. δικάδδεν. F., text C.—22. μηδ' ἀτέρω C.—35. δικαστᾶς ἐν. παρδδθθαι C., BB.—36. τρίτρα F.—ὦ κα BZ., BB.; ὄκα F.—42. ἢ ὅπη C.; space F.—52. ἄλλος ἢ C.—53. II.—1. απ. σ . . . . . [τ]άδε? τὰ ἐγραμμένα. [αἰ κ]α ἢ νενικαμένω[ν] κα . . . [ἢ κα]τακέμενον ἄγοντι, ἄπατον ἤμεν. F.; ἢ δ[ὲ] [τα]ς | [νικαθ] (ἐ)ς ἄλα δὲ τὰ ἐγραμμένα [τῶ]ν(δ)ε νενικαμένω, κα[ι] τὸν κα]τακέμενον ἄ(γ)οντι ἄπατον ἤμεν. C.; text BZ., BB.

II. 8. Φοικῆαν C.—11. ἐνδοθηδῖαν C.; ἐνδοθ' ἰδῖαν F.

But, if one party contend that he is a free man, the other that he is a slave, those that testify that he is free shall be preferred. And, if they contend about a slave, each declaring that he is his, if a witness testify, the judge shall decide according to the witness; but, if they testify either for both parties or for neither of the two, the judge shall render his decision by oath.

If the one who holds (the person in question) lose the suit, he shall set the free man at liberty within 5 days, and the slave he shall deliver in hand; and, if he do not set at liberty or deliver in hand, let the judge pronounce that (the successful party) shall have judgment against him in 50 staters for the free man and a stater each day till he sets him free, and for the slave 10 staters and a drachma each day till he delivers him in hand. But, if the judge shall have sentenced him to a fine, within a year thrice the value (of the person) or less shall be exacted, but not more; and according to the time the judge shall decide, confirming it by oath.

But, if the slave on account of whom (the defendant) was defeated take refuge in a temple, (the defendant), summoning (the plaintiff) in the presence of two witnesses of age and free, shall point out (the slave) at the temple, wherever he may be a suppliant, either himself or another in his behalf; but, if he do not issue the summons or do not point him out, he shall pay what is written. And if he do not return him, even within the year, he shall pay in addition the sums one-fold. But if he die while the suit is progressing he shall pay his value one-fold.

And if one, while *kosmos*, (so) seize a man, or another from him while *kosmos*, when he has retired from office the case shall be tried, and if (the delinquent) be convicted he shall pay what is written from the day he made the seizure.

For one seizing the person in the possession of the defeated party, and the (slave) that has been mortgaged, there shall be no penalty.

If one commit rape on a free man or woman, he shall pay 100 staters, and if on (the son or daughter) of an *aphetairos* 10, and if a slave on a free man or woman he shall pay double, and if a free man on a male or female serf 5 drachmas, and if a serf on a male or female serf 5 staters. If one debauch a female house-slave by force he shall pay 2 staters, but if one already debauched, after

*Rape and  
Assault.*

- τασεῖ, αἱ δὲ καὶ δεδαμναμέναν πε|δ' ἡμέραν [δ]δελόν, αἱ δὲ κ' ἐν. νυτ-  
 15 τὶ δὲ ὀδελόν, ὀρκιωτέραν δ' ἤ|μεν τὰν δῶλαν. αἱ καὶ τὰν ἐ-  
 λευθέραν ἐπιφέρηται οἰφῆν ἀκε|ύοντος καδεσταῖ, δεκα στατή-  
 20 ρας καταστασεῖ, αἱ ἀποφωνί|ει μαῖτους. Αἱ καὶ τὰν ἐλευθέραν  
 μοιχίων αἰλεθῆ ἐν πατρὸς ἢ ἐν ἀ|δελφῶ ἢ ἐν τῷ ἀνδρός, ἑκατὸν  
 στατήρας καταστασεῖ, αἱ δὲ κ' ἐ|ν ἄλω [π]εντήκοντα, αἱ δὲ καὶ τὰν  
 25 τῷ ἀπεταίρω δεκα· αἱ δὲ κ' ὁ δῶλος [τὰ]|ν ἐλευθέραν, διπλῆ καταστασε-  
 [εῖ], αἱ δὲ καὶ δῶλος δῶλω πέν|τε. προΦεῖπάτω δὲ ἀντὶ ματ-  
 30 ῦρων τριῶν τοῖς καδεσταῖ|ς τῷ ἐναικεθέντος, ἀλλύεθ-  
 θαι ἐν ταῖς πέντ' ἡμέρας, | τῷ δὲ δῶλω τῷ πάστῃ ἀντὶ  
 ματῦρων δυῶν. αἱ δὲ καὶ μ|ῆ ἀλλύσθαι, ἐπὶ τοῖς ἐλόν-  
 35 σι ἤμεν χρῆθθαι ὅπῃ καὶ λε|ίοντι. αἱ δὲ καὶ φωνῆ δολώ-  
 σαθθαι, ὀρόσαι τὸν ἐλό|ντα τῷ πεντηκονταστατή-  
 40 ρω καὶ πλίονς πέντον ἀ|τόν, Φῖν αὐτῷ Φέκαστον ἐ(π)-  
 αριόμενον, τῷ δ' ἀπεταίρω | τρίτον αὐτόν, τῷ δὲ Φοικέ-  
 ος τὸν πάσταν ἀτερον ἀτ|όν μοιχίοντ' ἐλέν, δολώσαθ-  
 45 θαι δὲ μῆ. Αἱ κ' ἀνήρ [κα]ῖ [γυ]|νά διακρ[ε]ῖνων[τ]αι, τὰ Φὰ ἀ-  
 ὑτᾶς ἔχεν ἄτι ἔχον(σ)' ἤτε π|ῶρον τὸν ἀνδρα, καὶ τῷ καρπῷ τ-  
 50 ἄν ἡμίαν, αἱ κ' ἤ ἐς τῶν Φῶ|ν αὐτᾶς χρημάτων, κ' ὅτι  
 [κ'] ἐνοφάνη τὰν [ἡμίαν]ν ἄτι | κ' ἤ, καὶ πέντε στατήρας, αἱ κ' ὁ ἀ-  
 νήρ αἴτιος ἤ τᾶς Φε. εὔσει|ος α[ἰ δ]ὲ φωνίος ὁ [ἀν]ῆρ [αἴτιος  
 55 μῆ ἡμ]εν, τὸν δικα[σ]τᾶν  
 III ὀμνύοντα κρίνεν. αἱ δὲ τι ἄλλ|ο φέροι τῷ ἀνδρός, πέντε στ-  
 ατήρας καταστασεῖ, κ' ὅτι | κα φέρη αὐτόν, κ' ὅτι κα παρ-  
 5 ελῆ ἀποδοῖται αὐτόν, ὦν δὲ κ' | ἐξαννέσθαι, δικάζαι. τ-  
 ἄν γυναικ' ἀπομόσαι τὰν Ἀρ|τεμιν παρ Ἀμυκλαῖον παρ τῶν  
 10 Τοξίαν. ὅτι δὲ τίς κ' ἀπομο|σάνσῃ παρελῆ, πέντε στατ-

II. 14. [ἐν] ὀδελόν F.—17. ἐπιπρηγῆταιοι πενακεύοντος C.—32. πάστα C.; παστῆ F.  
 —36. δολοσάθθαι C.; δολώσαθθαι F.—40. Φῖναντῶ F.—ἐ(π)αριόμενον C., BB., BZ.; ἐθαρ-  
 ιόμενον F.; EOAP. copy.—44. μοιχίοντ' ἐλέν, δολοσάθθαι C., BZ., BB.; μοιχίον τέλεν(τελῆν)  
 δολώσαθθαι F.—46. τὰ Φὰ αὐτᾶς; so C.—47. ἐχον(σ)': so C.; ἔχων F.—ἤτε; so C.; εἰη F.  
 —49. τὰν νημίαν F.; τὰν ἡμίαν C.—53. Φε. εὔσειος F.; (τ)ε[λ]εῖσιος C.; (κ)η[ρ]εῖσιος  
 BZ., BB.; GE. copy.—54. αἴτιος C.; αἰτιον F.

III. 5-6. αὐτόν, C.—ἐκταννέσθαι C.—δικάσαι, C.—8-9. Ἀμυκλαίων παρ τῶν τ'  
 Ὀκσιᾶν C.; Ἀμύκλαιον F.; Ἀμυκλαῖον; so BZ., BB.

daybreak an obol, but if at night 2 obols; and the slave shall have preference in taking the oath.

If one assault a free woman, under the tutelage of her relative, with intent to rape, he shall pay 10 staters, if a witness testify.

If one be taken in adultery with a free woman in a father's, or in a brother's, or in the husband's house, he shall pay 100 staters, *Adultery.* but if in another's house, 50; and with the wife of an *aphetairos*, 10; but if a slave with a free woman, he shall pay double, but if a slave with a slave's wife, 5.

And let (the captor) proclaim in the presence of three witnesses to the relatives of the man taken, that they shall ransom him within 5 days, and to the master of the slave in the presence of two witnesses. But, if one do not ransom him, it shall be in the power of the captors to do with him as they will. But, if he assert that a plot has been laid for him, in the case of 50 staters or more, the captor himself with four others shall swear, each calling down curses on himself, and in the case of the *aphetairos*, (the captor) himself with two others, and in the case of the serf, the master himself and another, that he took him in adultery, and did not lay a plot.

If a husband and wife be divorced, she shall have her own property *Divorce.* that she came with to her husband, and the half of the crop, if it be from her own property, and, whatever she has woven within, the half, whatever it may be, and 5 staters, if her husband be the cause of her dismissal; but, if the husband deny that he was the cause, the judge shall decide, confirming his decision by oath. But, if she carry away anything else belonging to her husband, she shall pay 5 staters and the thing itself, whatever she carries, and whatever she has purloined she shall return the thing itself; but of whatsoever she makes denial the judge shall decide. The woman shall take her oath of denial by Artemis, proceeding to the Amyklaian temple to the Archer-goddess. And whatever anyone may take away from her after she has made her oath of denial, he shall pay 5 staters and

- ήραν καταστασεῖ καὶ τὸ χρι|έος αὐτόν. αἱ δέ κ' ἀλλότρι-  
 15 ος συνεσάδογγ, δέκα στ[ατ]ή|ρας καταστασεῖ, τὸ δὲ χρ-  
 20 ος διπλή, ὅτι κ' ὁ δικαστὰς | ὁμῶσθ συνεσάξω.  
 Αἱ ἀνήρ ἀποθάνοι, τέκνα κατ|αλιπών, αἶ κα λῆ ἄ γυνά, τὰ Fά  
 20 αὐτᾶς ἔχονσαν ὀπιείθθα||ε, κ' ἄτι κ' ὁ ἀνήθ δῶ κατὰ τὰ ἐγ-  
 ραμμένα ἀντὶ ματῦρων τρι|ῶν ὀρομέων ἐλευθέρων· αἱ  
 25 δέ τι τῶν τέκνων φέροι, ἔνδο|ικον ἤμεν. αἱ δέ κα ἄτεκνον  
 καταλίπη, τὰ τε Fά αὐτᾶς ἔχ|ε|ν κ' ὄτ[ε] κ' ἐ|νυ|φά|νυ|ε τ|άν ἡμ[ε]ν-  
 30 α κα[ἰ] τ|ῶ καρπ[ῶ] τ|ῶ ἔνδ[ο]θεν π|εδά τῶν ἐπιβαλλόντ[ων] μοῖρα-  
 ν ταξε . . , καὶ τί κ' ὁ ἀνήθ δῶ ἡ ἔγ||ρατται· αἱ δέ τι ἄλλο φέροι, ἔν-  
 δοικον ἤμεν. Αἱ δέ γυνά ἄτεκ|νος ἀποθάνοι, τὰ τε Fά  
 35 αὐτᾶς τοῖς ἐπιβάλλονσι ἀπ|οδόμεν κ' ὅτι ἐνύφανε τὰν ἡ-  
 ν. κόμιστρα αἶ κα λῆ δό|μεν | ἀνήρ ἢ γυνά, ἢ Fῆμα ἢ δυόδεκ-  
 40 α στατήρας ἢ δυόδεκα στατ|ήρων χριέος, πλῖον δὲ μῆ. αἶ κ-  
 α Φοικέος Φοικέα κριθῆ δωῶ | ἢ ἀποθανόντος, τὰ Fά αὐτᾶ-  
 ς ἔχεν· ἄλλο δ' αἶ τι φέροι, ἔνδο|ικον ἤμεν. Αἱ τέκοι γυνά χ-  
 45 η[ρ]ε[ύ]ουσα, ἐπελεῦσαι τῶ ἀνδρὶ ἐπὶ στέγαν ἀντὶ ματ-  
 ῦρων τριῶν. αἱ δὲ μῆ δέξαι|το, ἐπὶ τᾶ ματρὶ ἤμεν τὸ τέκ-  
 50 νον ἢ τράφεν ἢ ἀποθέμεν, ὀρκ|ιωτέρωδ δ' ἤμεν τὼς καδεστ-  
 ᾶς καὶ τὼς ματῦρας, αἱ | ἐπήλευσαν. αἱ δὲ Φοικέα τέ-  
 κοι χηρεύουσα, ἐπελεῦσαι | τῶ πάστᾳ τῶ ἀνδρός, ὅς ὀ-  
 πνιε ἀντὶ ματῦρων [δυ]ῶν.  
 IV αἱ δέ κα μῆ δέξη|ται, ἐπὶ τῶ | πάστᾳ ἤμεν τὸ τέκνον τῶ τ-  
 5 ᾶς Φοικέας. αἱ δὲ τῶ αὐτῶ ἀ|τιν ὀπιύοιτο πρὸ τῶ ἐνιαυτ-  
 ῶ τὸ παιδίον ἐπὶ τῶ πάστᾳ | ἤμεν τῶ τῶ Φοικέος, κ' ὀρκιώ-  
 10 τερον ἤμεν τὸν ἐπελεύσαν|τα καὶ τὼς ματῦρας. γ-  
 υνά χηρεύουσα' αἱ ἀποθάλοι || παιδίον πρὶν ἐπελεύσαι κα[τ]τ-  
 ᾶ τὰ ἐγραμμένα, ἐλευθέρω μ|ὲν καταστασεῖ πεντήχοντα  
 στατήρας, δώλω πέντε καὶ Fίκατι, αἶ κα νικαθῆ. ῶ δέ κα μ-

III. 28-29. μοῖραν τὰ κ'ἡ[ε] C.; μοῖραν τακ[τᾶν] BZ.; (λ)ακ[ε]ν BB., Blass.—38. Fῆμα: so C.; Fέμα F.—49. τραφῆν F.—ὀπιυε: so C.; ὀπιύη F.—55. ὀπιῶν: so C.; τριῶν F.

IV. 3-4. αὐτὴν ὀπιύοι τῶ πρώτῳ F.; αὐ τ[ε] C.; αὐτην BZ.; αὐτην ὀπιύοιτο πρὸ τῶ ἐνιαυτῶ BB., Blass.

the thing itself. If an unrelated person assist in removing (the effects) he shall pay 10 staters and the amount twofold of whatever the judge swears that he assisted in removing.

If a man die, leaving children, if his wife wish she may marry, taking her own property and whatever her husband may have given her, according to what is written, in the presence of 3 witnesses of age and free. But if she carry away anything belonging to her children she shall be answerable. And if he leave her childless, she shall have her own property and whatever she has woven within, the half, and of the produce on hand in the possession of the heirs, a portion, and whatever her husband has given her as is written. But if she should carry away anything else she shall be answerable.

*Rights of the  
Widow.*

If a wife should die childless, (the husband) shall return to her heirs her property, and, whatever she has woven within, the half, and of the produce, if it be from her own property, the half.

If a husband or wife wish to give *komistra*, (it shall be) either clothing or 12 staters, or something worth 12 staters, but not more.

If a female serf be separated from a serf while alive or in case of his death, she shall have her own property, but if she carry away anything else she shall be answerable.

If a woman bear a child while living apart from her husband (after divorce), she shall carry it to the husband at his house, in the presence of 3 witnesses; and if he do not receive the child, it shall be in the power of the mother either to bring up or expose, and the relatives and the witnesses shall have preference in taking the oath as to whether they carried it. And if a female serf bear a child while living apart, she shall carry it to the master of the man who married her, in the presence of 2 witnesses. And if he do not receive it, the child shall be in the power of the master of the female serf. But, if she should marry the same man again before the end of the year, the child shall be in the power of the master of the male serf, and the one who carried it and the witnesses shall have preference in taking the oath. If a woman living apart should put away her child before she has presented it as written, she shall pay, for a free child, 50 staters, for a slave, 25, if she be convicted.

*Children born  
after Divorce.*

- 15 ἡ [τ]ε[ς] ἤ]ε στέγα, ὅπυ ἐπελεύση]ε ἢ αὐτὸν μὴ ὀρή, (α) αὶ ἀποθ-  
 εῖη τὸ παιδίον, ἄπατον ἤμεν. | αὶ κύσατο καὶ τέκει **Φοικ-**  
 20 εἶα μὴ ὀπυιομένα, ἐπὶ τῷ τ[ῶ]||πατρὸς πάστμ ἤμεν τὸ τ-  
 ἐκνον· αὶ δ' ὁ πατῆρ μὴ δῶοι, ἐ|πὶ τοῖς τῶν ἀδελφῶν πάσ-  
 τας ἤμεν. Τὸν πατέρα τῶν | τέκνων καὶ τῶν χορημάτων κ-  
 25 αρτερόν ἤμεν τᾶδ δαίσιος | καὶ τὰν ματέρα τῶν **Φῶ[ν]** αὐ-  
 τᾶς χορημάτων. ἄς κα δῶωντι, | μὴ ἐπάνανκον ἤμεν δατῆ-  
 30 θθαι. αὶ δὲ τις ἀταθείη, ἀποδ||ατᾶθθαι τῷ ἀταμένψ ᾧ-  
 ε ἔγρατται· ἢ δὲ κ' ἀποθάνη τι(ς) σ|τέγανς μὲν τάνς ἐν πόλει κ' ἀ-  
 τι κ' ἐν ταῖ(ς) στέγαις ἐνῆ αἶ|ς κα μὴ **Φοικεύς** ἐν**Φοικῆ** ἐπ-  
 35 ἐ χῶρμ **Φοικίων**, καὶ τὰ πρόθβατα κα|ε καρτα[ε]ποδα, ᾧ κα μὴ **Φοικέος** ἤ,  
 ἐπὶ τοῖς υἰάσι ἤμεν, τὰ δ' ἄ|λλα χορήματα πάντα δατῆθθα-  
 40 ε καλῶς, καὶ λαγχάνεν τῶς μ||ἐν υἴνυς ὀπόττοι κ' ἴωντι δὲ-  
 ο μοίρας **Φέκαστον**, τὰδ δ|ἐ θυγατέρας ὀπότται κ' ἴων-  
 τι μίαν μοῖραν **Φεκά[σ]τα[ν]** θ[υ]ρ|ατέ[ρο]α· αὶ δὲ καὶ τὰ ματρο[ώ]ια, ἢ  
 45 κ' ἀπ[ο]θ[ά]ν[η]ε, ᾧπε[ρ] τὰ [πατρῶι'] | ἔ[γρατ]ται· αὶ δὲ χορήματα μὴ εἴ-  
 η στέγα δέ, λαχὲν τὰθ θ[υ]ρ|ατέ[ρο]ας ᾧ ἔγρατται. αὶ δὲ κα λῆ-  
 50 ε ὁ πατῆρ δωὸς ἰὼν δόμεν τᾶ||ε ὀπυιομένα, δότω κατὰ τ-  
 ἀ ἐγραμμμένα, πλίονα δὲ μῆ. | ὅτεία δὲ πρόθθ' ἔδωκε ἢ ἐπέσ-  
 πενσε, ταῦτ' ἔχεν, ἄλλα δὲ μὴ  
 V ἀπολαν[χάν]εν. γυνὰ ὀ[τ]εία χ|ορήματα μὴ ἔχῃ, ἢ [πα]τρὸδ δὲ-  
 ντος ἢ [ἀδ]ελφῶ ἢ ἐπισπέν|σαντος ἢ ἀπολα[χ]όνασα ᾧ-  
 5 ε ὄκ' ὁ Αἰθ[α]λεύ(ς) σταρτὸς ἐκόσ|μον οἶ σὺν Κύ[λ]λω, ταύτ-  
 ας μὲν [ἀπ]ολανχάνεν, ταῖ|δ δὲ πρόθθα μὴ ἔ[ν]δικον ἤμ-  
 10 εν. \***Η** κ' ἀπ[ο]θάνη ἀνῆρ ἢ γυν||ά, αὶ μὲν κ' ἢ τέ[κν]α ἢ ἐς τέ-  
 κνων τέκ[ν]α ἢ ἐς τούτων τέκνα, τούτως ἔχ[εν] τὰ χορήμα-  
 τα· αὶ δὲ κ[α] μὴ τις ἢ τούτω|ν, ἀαδελφῶι δὲ τῷ ἀποθανόν-  
 15 τος κ' ἐξ ἀδ[ελ]φῶν τέκν|α ἢ ἐς τούτων τέκνα, τούτ-

IV. 15-16. μῆ[τ]ε[ς] (ἢ) C.; μῆ[. . .] ἢ F.—ἐπελεύση ἢ αὐτὸν μὴ ορειαι, F.; ἐτελεύσειε αὐτὸν, μὴ ὀρεῖαι ᾧ C.—43-46. θ[υ]ρ|ατέ[ρο]α. αὶ δὲ καὶ τὰ ματρο[ώ]ια ἢ κ'ἀπ[ο]θ[ά]ν[η]ε αὶ πε. τα . . . . . ε[. . . .]αι· F.; (δ)ατῆ[θθ]αι δὲ καὶ τὰ ματρο[ώ]ια, ἢ κ'ἀποθ[ά]ν[η]ε, αἰπε[ρ] τὰ [πατρῶι'] ἐ[γρατ]ται C. Text is also that of BB.—49. δωὸς ἰὼν C.; δῶσιον F.—52. μῆ . ὅ τ' εἰᾶ δὲ C.; μῆ . ὅτεία BZ., BB., Blass; μῆ, ὅτ' ἢ . αὶ F.

V. 1. γυνὰ ο. ἢ, δ F.; ὠ[ε] κ' C.; ὀ[τ]εία BZ., BB., Blass.—4-6. αὶ οκοαθ . λευγαρτος ἢ κοσμίον αὶ συνκν . λοι F., text C.—14. ἀδελπῶι C.



But, if the man have no house, to which she may carry it, or she do not see him, if she put away her child there shall be no penalty. If a female serf should conceive and bear without being married, the child shall be in the power of the master of the father; but, if the father be not living, it shall be in the power of the masters of his brothers.

The father shall have power over his children and the division of the property, and the mother over her property. As long as they live, it shall not be necessary to make a division. But if any one (of the children) should meet with misfortune his portion may be divided off to him as is written. But, if a (father) die, the houses in the city and whatever there is in the houses in which a serf residing in the country does not live, and the sheep and larger animals which do not belong to the serf, shall belong to the sons; but all the rest of the property shall be divided fairly, and the sons, how many soever there be, shall receive two parts each, and the daughters, how many soever there be, one part, each daughter. If the mother's property also (be divided), in case she dies, (it shall be divided) as written for the father's. And if there should be no property, but a house, the daughters shall receive their share as is written. And if a father while living may wish to give to his married daughter, let him give according to what is written, but not more. But to whom he gave before or promised, she shall have this, but shall not receive anything further in the distribution. If a woman have no property, either by gift from father or brother, or by promise, or received by inheritance as (was written) when the Aithalian Startos, Kyllos and his colleagues, entered the *kosmate*, such shall receive their portion, but, against those (who received) before, there shall not be ground for action.

*Division of  
Property  
among  
Children.*

If a man or woman die, if there be children, or children from these, or children from these, they shall have the property; but if there be none of these, and there be brothers of the deceased, and children from the brothers, or children from these, they shall have

*Heirs at Law.*

ως ἔχεν τὰ χροήματα· αἱ δὲ κα | μὴ τις ᾗ τούτων, ἀδε(λ)φιαὶ δ-  
 20 ἐ τῷ ἀποθανόντος κ' ἐς ταυτ||ῶν τέκνα ἢ ἐς τῶν τέκνων τέ-  
 κνα, τούτως ἔχεν τὰ χροήματα· αἱ δὲ κα μὴ τις ᾗ τούτων,  
 οἷς κ' ἐπιβάλλῃ ὅπω κ' ᾗ τὰ χροήματα, τούτως ἀναλιθθα-  
 25 ι· αἱ δὲ μὴ εἶεν ἐπιβάλλοντε|ς, τῆς Φοκίας οὔτινές κ' ἴ-  
 ῶντι ὁ κλῆρος, τούτους ἔ|χεν τὰ χροήματα. Αἱ δὲ κ' οἱ  
 30 ἐπιβάλλοντες, οἱ μὲν λεί||ωντι दाτῆθθαι τὰ χροήμα-  
 α, οἱ δὲ μὴ, δικάζαι τὸν δικαστᾶν· ἐπὶ τοῖλ λείωνσι δ-  
 ατῆθθαι ἤμεν τὰ χροήματα π|άντα, πρίν κα दाτῶνται.  
 35 αἱ δὲ κα δικάζαντος τῷ δ|ικαστᾶ, κάρτε ἐνσειή ἢ ἄ-  
 γῃ ἢ φέρῃ, δέκα στατήρων|ς καταστασεῖ καὶ τὸ χροεῖ-  
 40 ος διπλῆ. τνατῶν δὲ καὶ καρ||πῶ καὶ Φήμας κ' ἀνφιδήμας κ' ἔ-  
 ἐπιπολαίων χροήματων αἶ κα μ|ὴ λείωντι दाτῆ[θθαι νίεες] τ[ὸ-  
 ν δικαστᾶν ὀμνύντα κρῖνα|ι πορτί τὰ μολόμενα. [α]ἰ [δ-  
 45 ἐ κα χροήματα दाτιόμενοι | μὴ συγγενώσκωντι ἀν-  
 φὶ τῶν दाῶσιν, ὠνῆν τὰ χροή|ματα, κ' ὅς κα πλεῖστον διδ-  
 50 ῶ ἀποδόμενοι, τῶν τιμᾶν || δια[λ]αχόντων τ[ὰ]ν ἐπαθο-  
 λᾶν Φέκαστος. दाτιομέ|νοιδ δὲ χροήματα ματύρα-  
 νς παρῆμεν ὀρομέανς ἐλε|υθέρους τρίνς ἢ πλίανς.  
 VI θυγατρὶ ἢ διδῶ, κατὰ τὰ αὐτ|ά.

V. 18. ἀδευπιαὶ copy.—23. ὀπῶχει F.; ὀπόκ' ἢ C.; ὀπῶ κ' ἢ BZ., BB.—32. δικαστᾶν ἐπὶ C.—33. χροήματ' ἅπαντα C.—36. ἐνσειή: so C.; ἐνς εἰει F.—40. Φέμας ἀνφιδέμας F.—42. दाτῆ[θθαι . . .] F.; दाτῆ[θθαι τινά] C.—49. δὲξ, ἀποδομένῳ τῶν τιμᾶν, F.; text C.

## COMMENT.

COLUMN I. 1. The case of the free man is illustrated by that of Pankleon in Lysias, 23, 9–12. Pankleon was living at Athens as a free man, claiming to be a Plataian, when a certain Nikomedes laid hold of him in the street, asserting that he was his slave, and attempted to carry him off (ἀγειν εἰς δουλείαν) as such. Others interfere, and surety is given that a brother of his would present himself next day to reclaim him as a free man (εἰς ἐλευθερίαν ἐξαιρεῖσθαι). The brother does not appear, but a woman puts in a claim on the ground that the man was her slave, and contests the possession of him with Nikomedes (ἀμφισβητοῦσα τῷ Νικομήδει).

the property ; but if there be none of these, but sisters of the deceased, and children from these, or children from the children, they shall have the property ; but if there be none of these, to whomsoever it belongs where there is property, these shall receive it. But, if there should be no relations, the *klaros* of the house, whoever they may be, these shall have the property.

And if the relatives, some may wish to divide the property, and others not, the judge shall decide ; and all the property shall be in the power of those who wish to divide, until they make the division. And if, after the judge has rendered his decision, anyone enter by force, or drive or carry off anything, he shall pay 10 staters and double the thing in question. And of creatures and crops and clothing and ornaments and furniture, if the sons do not wish to make a division, the judge under oath shall decide according to the pleadings. And if, when dividing the property, they cannot agree about the division, they shall offer the property for sale, and, having sold it to him who offers most, let them share each his just due of the values received. And while they are dividing the property witnesses shall be present, of age, freemen, three or more. If a father give to a daughter, in the same way.

*Partition of  
Property.*

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Finally the two claimants agree to release him (*ἀφιέναι*) if any one else will set up a better claim ; but he is forcibly carried away by his friends (cf. Aisch. Tim. 85, Dem. Neair. 40). Another aspect is where a man is held as a slave, and some friend (*assertor in libertatem*) claims that he is a free man and wrongly held as a slave. Here the proper course was to go before an archon, and give security for the value of the slave and costs in case the court should decide against him. It was the duty of the archon to set the person at liberty on bail during the pendency of the suit (Dem. Neair. 40-5). At the trial the reputed owner had to prove his right to the slave, and if he won his case he received such compensation as the court chose to assess, half (500 drachmas in the case of Theokrines,

Dem. 1327-8) going to the state, and he was entitled to take possession of the slave immediately (Smith's Dict. Ant. p. 479). If the slave had escaped in the meantime, and evidence of such fact were produced, the jury would probably take that into consideration in estimating the damages (Ibid.).

The case of the "slave" in our code is probably where there is a dispute about the ownership, there being no question as to his freedom (cf. Plat. Legg. 914 C seq.). The law resembles that of Zaleukos: *κελεύειν γὰρ τὸν Ζαλευκοῦ νόμον τοῦτον δεῖν κρατεῖν τῶν ἀμφισβητουμένων ἕως τῆς κρίσεως παρ' οὗ τὴν ἀγωγὴν συμβαίνει γενέσθαι*, Polyb. xii, 16. — *ἀμφιμολῆν*: *μολέω* appears in this inscription under the following forms: *μολῆ*, i, 14; *μολίωντι*, i, 17; *μολῆν*, i, 52, vi, 29, vii, 43, ix, 23; *μολιομένας*, i, 49, x, 22; *μολιόμενα*, v, 44, vi, 55; *ἀμφιμολῆν*, i, 1; *ἀμφιμολίωντι*, vi, 27, ix, 20; cf. i, 17; *ἀμφιμολον*, x, 27; *ἀντιμολος*, vi, 25, ix, 18; *ἀπομολῆ*, vi, 26; *ἀπομολιοι*, ix, 18; *ἐπιμολῆ*, ix, 31; *ἐπιμολισάτω*, ix, 28. Every form has relation to action in a court of law, of which usage we have one parallel at least from the lexicographers in the phrase, *ἐπυρομόλιος δίκη* · *εἰς ἣν ἀντιδικοὶ οὐκ ἤλθον* (Suidas), where one party fails to appear at the trial. The codex of Hesych. reads, *μ. λει· μάχεται. καὶ ἀντιμόδια δίκη, εἰς ἣν οἱ ἀντιδικοὶ παραγίγνονται*. The conjectures of Musurus, *μωλεῖ, ἀντιμωλία*, have been generally accepted. It is questionable if *μωλ.* is not to be read throughout the code, though Hesych. has *μόλος· πόνος, μάχη, φρόναγμα* · as well as *μῶλος· πόλεμος*. [C. reads *μωλ.*—so also, Blass, BB.; BZ. has *μολ.*] With *ἀμφιμολέω* we may compare *ἀμφισβητέω*.

2. *πρὸ δίκας*: Cf. Isaios, 10, 24; Thuk. i, 141, 1.

5. *λαγάσαι*: Hesych. has the gloss, *λαγάσαι· ἀφεῖναι*. Curtius (Et. 182) rightly connects it with *langueo, laxare*. [Di rilasciarlo, C.]

9. *δαρχῆν τᾶς ἀμέρας*: Cf. Plat. Legg. 766 C., D.—*πρὶν* with subjunctive after affirmative clause is uniform throughout the inscription, except x, 26; so in iv, 10 the optative [so C., BZ., BB.; the inf., Prof. Gildersleeve].

10. *τῷ χρόνῳ*: More simply, "As to the time (*περὶ*), the judge shall decide under oath;" or cf. Lys. 7, 5: *νομίζω γὰρ τοῦ μὲν προτέρου χρόνου . . . οὐκ ἂν δικαίως ζημιοῦσθαι*. [Pour le temps, D.; del tempo, C.; wegen der Zeit, BZ.; wegen der Frist, BB.]

11. *ὀμνύντα*: See the provision below, xii, 26-30, and Is. 5, 32: *οἱ δαιτηγαὶ ἔφρασαν, εἰ μὲν ἀνόμοτοι δύναντ' ἂν ἡμᾶς διαλλάξαι, οὕτω ποιήσεν, εἰ δὲ μή, καὶ αὐτοὶ ὀμώσαντες ἀποφανείσθαι ἃ δίκαια ἤγουνται εἶναι*.—*ἀννίετο* = *ἀνανέοι*, with *ν* dropped (cf. *ἐπισκεάζειν*, Ahr. Dial. Dor. p. 188), and *ι* for *ε* as usual in this dialect; so iii, 6. The Kretans may here have used the middle, as the other Greeks in the future. [C. *et om.* make this for *ἀρνέιτο*, with no parallel for the assimilation.]

13. *μαίτους*: The *ι* throughout; also in archaic inscription from Lyttos, Bull. Corr. Hellén, 1885, p. 4; Comparetti's minor inscription; Mitth. Deutsch. Arch. Inst., 1885, p. 94; Roehl, I. G. A. 478.

15. *καρτόνας*: Apparently the comparative for *καρτόνας*, *καρττόνας*, (*ζάρρυνας*) [So C. *et om.*]; cf. *πλέων*, *πρείγωνα* (xii, 32).—In cases of murder and the status of a slave, Aristotle (Probl. 29, 13) says that the preference is given to the accused, on the general principle that in cases of doubt we choose the less of two evils: *δεινὸν γὰρ καὶ τὸ τοῦ δούλου ὡς ἐλευθέρως ἔστι καταγῶναι· πολὺ δὲ δεινότερον ὅταν τις τοῦ ἐλευθέρου ὡς δούλου καταψηφίσηται*. Cf. *νικᾶν ἴσαις ψήφοισι τὸν φεύγοντ' ἀεί*, Eur. Elektr. 1269.

16. *δτεροι*: Supplied by Blass from ix, 53. "Verhält sich zu *δς* wie *πότερος* zu *τίς*; auch das Sanskrit hat *yataras* zu *yas*."

20. *δικάδδεν*: No Z occurs in this inscription.

23. *ὁ ἔγων*: The holder of the slave at the time of trial, or the representative of the free man who becomes responsible for him and conducts his suit (*ὁ μὲν*, i, 14).

36. *πράδδεσθαι*: *πράττεσθαι* (*πραγι*: cf. *σαγαί*. *σφάζω*, *σφάττω*, Boiot. *σφάδδω*). [*πράξιεσθαι*, C.] This provision seems to contemplate preventing the cumulative fine from passing beyond three times the value of the slave, within the year. If not delivered up by the expiration of that time, an additional fine equivalent to this triple sum may be imposed (this seems the force of the plural in 47). Cf. Dem. 696: *τὸν χρησάμενον δημοσίοις χρήμασιν ἐπ' ἐνιαυτὸν ὅλον διπλάσια ταῦτα διδόναι . . . τὸν ὀφείλοντα ἐπὶ τοῦ δευτέρου ἐνιαυτοῦ δεδῆσθαι ἕως ἂν ἐπίσῃ*.—*τριτρά*: For *τριτά*, C., BZ., BB. This is a change that may have some analogy to that noted by Hesych. *τρέ·σέ*, *Κρηῖτες*; where *τρέ*, according to Curt. Et. 447, is for *τFε*. *τρι-τρα* as *θρέπ-τρα*, BZ. D. takes it for *τριτά*, thinking it may refer to a case where the slave has run away.

39. *ναεύη*: *ναβεῖν· ἰκετεύειν· παρὰ τὸ ἐπὶ τῆν ἐστίαν καταφεύγειν τοὺς ἰκέτας*, Hesych.; *Dareste*; so C., in sense.

40–41. *καλίων*, *ἀποδειξάτω*: Cf. Comparetti's minor inscription from the vicinity: *καλῶν ἀντὶ μαιτύρων δυῶν ἐν ταῖς πέντε, αὶ δεῖξῃ ὅπῃ κ' ἦ*: and the Drierian inscription (Cauer, D. I. G.<sup>2</sup>, 121, D 30): *ἐλαίαν ἕκαστον φυτεύειν καὶ τεθραμμέναν ἀποδειξάτωι*.—*δρομέων*: Exercises in running were so prominent in the minds of the Kretans that their gymnasia were called *δρόμοι* (Suidas, sub voc., cf. Plat. Legg. 625 D), and lads under 17 were called *ἀπόδρομοι*, as not yet being allowed to enter them regularly (Schoemann, Antiq. Gr., p. 303, Eng. Trans.). Here we find the designation of those above 17, as at Sparta they were called *σφαιρῆς*, from their addiction to ball playing. At 27 they were called *δεκάδρομοι* (Hesych.). See more below, vii,

35 seq. [Ceremonial witnesses in the code are of age (i, 40, iii, 22, v, 53), evidential witnesses only above puberty (ix, 46), BZ.]

43. ἄλος: As ii, 24; usually ἄλλος. Such variety is common in this inscription.

45. ἐγγραμένα: ἡγγραμμένον, Gortynian inscription, Bull. Corr. Hellén., 1885, p. 18. —μηδ': For position, see my Herodotus, vii, 16, 19.

50. κατιστασεῖ: The ι is a mistake of the stone-cutter, no doubt, as it does not occur again with the future. This verb is for the Att. καταβάλλω, κατατιθημι.

51. κοσμίων: The *kosmoi* were common to all Kretan towns of importance, and formed a board of ten (Aristotle; only six are named in the Gortynian inscription, Bull. Corr. Hellén., 1885, p. 19) elected annually, as is most probable, from among the privileged families. "They were the highest civil and military authorities, leaders of the army in war, presidents of the Council and the popular assemblies, and without doubt also judges or presidents of the courts." Schoemann. Aristotle compares them to the Ephors at Sparta and says that they have the same authority (Pol. ii, 10, 5), and that it often happens that some of their fellow-magistrates or private citizens combine to expel them from office, and they are permitted to resign even in the midst of their term (Pol. ii, 10, 13).

I. 52-II. 1. Among the many possibilities here, I have followed the text and interpretation of BB., due for the most part to BZ. The comparison of ἡ καὶ ἀποστᾶ ἀπὸ καὶ ἀποστᾶντι in the Drierian inscription (Cauer, 121, C 20) is certain, as I have felt sure from the outset, and renders Blass' ἡ needless. The retirement of the *kosmos* from office is stated conditionally, as is done in the case of death (iv, 31, v, 9), where "if" fairly becomes "when" in effect, an ambiguity which may have been influenced by that of the participle. No suit for such seizure shall be brought by or against a *kosmos* during his term of office. That a general prohibition from seizure by the *kosmos* existed elsewhere in Krete at a later time seems deducible from the inscriptions relating to the Teian right of asylum (Cauer, 123, 124, 125), where it is found necessary to give him express permission: εἴ καὶ τινες ἄγωντι Τηῖος ἢ τοὺς κατοικίοντας παρ' αὐτοῖς, οἱ κόσμοι καὶ ἄλλος ὁ κῶν Κυθωνιατῶν ἢ Τηῖων ἀφελόμενοι καὶ διδόντες τοῖς ἀδικημένοις κυριοὶ ἐστῶσαν.—οἱ δὲ κόσμοι οἱ τότε ἀπὸ καὶ κοσμοῦντες ἐπαναγαζόντων ἀποδιδόμεν τοὺς ἐχόντας ἀζαμίοι ὄντες καὶ ἀνοποδίζοι. Personal execution of a judgment appears to be implied by our code.—The provision τὸν δὲ νεγκαιμένω . . . would seem to render i, 27-38, unnecessary; but cases of contumacy where powerful families were prone to such violence as Aristotle describes (Pol. ii, 10) might be frequent.—κατακείμενον: x, 26; = Attic ὑποκειμι, Dem. 816. — ἄπ-ατον, BZ., BB.; ἄπ-ακτον, C.

COLUMN II. 3. *ἐκατὸν στατήρανος*: Solon punished rape by 100 drachmas, seduction by 20 (Plut. Sol. 23). The stater is usually of gold, and worth 20 drachmas at Athens. The Aiginetan stater which was  $\frac{3}{2}$  larger is mentioned by Dosiadas as in use in Krete (Athen. 143 b), but he does not say that it was of gold. Silver staters occur in a fine of a hundred in the Hierapytnian inscription, Cauer, 117, 5, and are certainly meant here (x, 15-21, xi, 31-36). The Aiginetan silver stater was worth 2 drachmas (the proportion in i, 4-9), and coins of this size, as well as drachmas of Gortyna, are known with the legend *Γόρτυνος τὸ παῖμα* (Momms. Geschicht. Röm. Münzw., p. 44; see Comparetti's fac-simile).

5. *ἀπετάρω*: The single instance of the occurrence of *ἀφέταιρος* in our literary sources is in Pollux (3, 58), where he censures the historian Theopompos for using *ἀπολιταί*, *ἀφέταιροι*, and *ἀπαθηναῖοι*. The evident sense of all three is non-citizens. Here, too, it designates the same, those who were excluded from the *ἐταιρεῖαι*, or mess-companies (see x, 38), in which all citizens were enrolled. The gradation of fines in this table shows that their position in the community was regarded as ten times meaner than the free person, but four times higher than the *φοιξέως*. The contrast with the free person may seem to exclude the metic and freedman, and indicate some other condition of dependence. From Sosikrates and Kallistratos (Athen. 263) it has been inferred that there were four subject-classes in Krete,—first, the purchased house-slaves (vii, 11, ii, 11) of the city; next, two classes that are compared to the helots of Lakedaimon, (1) the *klarotai* or *aphamiotai* who lived upon, and cultivated, the estates of private persons in the country (iv, 34), and (2) the *mnōitai*, who were attached to and cultivated the extensive domains of the state, from which came in much of the revenue that supported the public tables, for men, women and children. Lastly, we should expect a body of *perioikoi* of still higher rank, corresponding to those of Lakedaimon, and Sosikrates appears to assert the existence of such a class. He is followed by Hoeck, Müller, Schoemann; while Grote and some others dissent, inasmuch as Aristotle uses the word, but seems to restrict it to a comparison with the helots (Pol. ii, 10, 2; 5, 16). In this code, *δῶλος* is a general term including any form of servitude (so Aristotle); *φοιξέως* is restricted by iv, 33-6 and his dependence on the master (*πάστας*) to the *klarotai*. Whether it may ever include the *mnōitai* I see no evidence to decide. On the whole it seems to me most likely that the *aphetairos* is the *perioikos* or *δῆζουος* of Sosikrates, who "were merely dependants, and in no sense members of the State under whose dominion they stood" (Schoemann, Ant. p. 300). [C. regards the *ἀφέταιρος* as a species of *ἐλεύθερος*, whether suffering from *ἀτιμία*, a *perioikos*, *ὕπομειων*, or what not; D. as a freedman, BZ. as *perioikos*].

8. **Φοικεύς**, is Homeric and archaic; **Φοικέα**, now known for the first time.

11. **ἐνδοθιδίαν**: Formed like **προσοθιδίος**, **ἐντοσοθιδίος**, etc., BZ.

14. **πεδ' ἀμέραν**, ἐν νοττί: Cf. **μήτε ἐν νοκτὶ μήτε πεδ' ἀμέραν**, Drierian inscription, Cauet, 121, A 40. The assimilation in **νοττί** has its parallel in **Λουττός** for **Λουττός**; cf. Cauet, 117, 3-24, and the Italian *notte*.

15. **ὄρζιωπέραν**: Cf. iii, 50, iv, 6. If two parties offer themselves for the oath, the right to swear belongs especially to this party, BZ.

18. **ἀξέουτος**: **ἀξέζει· τηρεῖ**, Hesych. [So D., BB.; = **ἀξούουτος**, BZ.] The **καθεστᾶς** is not limited in this inscription to relatives by marriage (cf. xii, 27; **κηδεσταί· συγγενεῖς, καταχορηστικῶς**, Hesych.).

20-21. **μαῖτυς**: Naturally the one who rescued the maiden.—**αλλεθῆ**: cf. ii, 30, v, 24, vii, 10, ix, 42, x, 44, xi, 4, 42. The laws of Drako (Paus. ix, 36) and of Solon (Plut. Sol. 23) allowed the captor to slay the adulterer taken in the act, as did the Roman law, where also a distinction is made as to the house (Paul. Sent. ii, 26). At Athens compensation was also admitted (Dem. Neair. 65-66), or prosecution. In the earliest days no immunity existed for slaying the adulterer (Paus. ix, 36).

34. **ἐπὶ τοῖς**: iii, 48, iv, 1, 5, 19, 22, 37, v, 32, vi, 17, 38, etc.

35. At Athens, after the conviction of the adulterer by the captor "may do with him as he will," without a weapon (**ἐπὶ τοῦ δικαστηρίου ἄνευ ἐγχειριδίου χρῆσθαι ὅτι ἂν βουληθῆ**, Dem. Neair. 66).—**λείωντι**: v, 30, 42, x, 18, xi, 33; **λείοντος**, viii, 22; **λείονσαν**, vii, 42; **λῆ**, iii, 18, 37, iv, 48, vi, 7, vii, 37, 52, 53, etc.; **λείει**, viii, 13, 23.

36. **δολώσαθθαι**: **ἀδίως ἐπιβεβουλεῦσθαι**, Dem. Neair. 66. The case of Epainetos against Stephanos there well illustrates this reading. F.'s **δολώσαθθαι** is favored by the manuscript reading of Ael. Var. Hist. xii, 12, **ἐπιπράσκετο δημοσίᾳ εἰς στατήρας πεντήχοντα, κ. τ. λ.**, which has been variously emended, the reading of Perizonius, **εἰσεπράσσετο**, according rather with **δολώσαθθαι**. Aelian is speaking of the adulterer at Gortyna.

39. **πέντον**: Cf. Pomptius, Pontius; BZ. C. compares these additional oath-takers to the "oath-helpers" in old German law. Yet they might at times be actual witnesses of the fact, as when Euphiletos takes care to bring witness to his taking of Eratosthenes (Lys. 1, 23-24).

40. **Ἐν αὐτῷ**: Apollonios Dysk. de pron. p. 106, Bekk., quotes the following from Hesiod, of Endymion: **ἴν δ' αὐτῷ θανάτου ταμίης.—ἐπαρώμενον**: Cf. ὄμοσεν ἐξώλειαν ἑαυτῷ καὶ τοῖς παισὶν ἐπαρώμενος (Lys. 12, 10); and the Kretan imprecations in oaths, Cauet, 116, 117, 121.

43. **πάσαν**: cf. vii, 14.

46. **Ἐὰ αὐτᾶς**: Fabricius makes this one word throughout (ii, 49, iii, 18, 25, 32, 36, 42, iv, 26, x, 38); it is the possessive and the personal



pronoun, exactly similar to the ordinary reflexive possessive, as in *τοῖς αἰσιν αὐτοῦ*, Soph. O. R. 1248; Od. δ 643, ο 262; Isaios, 3, 70-71.

47. *ἄτι*: ii, 51, iii, 20, iv, 32, vi, 5, 8, viii, 3, ix, 43, xi, 4. The wife's property is regarded throughout as a separate and individual possession, and was kept apart as far as possible. As at Athens, it was returned in case of divorce, except for adultery on the part of the wife, which may be implied below.—*ἦτε*: Cf. Is. 2, 9; τὰ ἱμάτια ἃ ἦλθεν ἔχουσα παρ' ἐκεῖνον.

49. *τάνν*: Cf. τόννςς, vii, 9.—*ἡμίαν*: *ἡμίσαν*, viii, 4.—*ἐς*: Often throughout for *ἐξ*.

52. Fabricius punctuates with a period after *στατήρανς*, and comma after *Ἔε. εὐστος*, which gives a harsh construction of the language. Yet at Athens the dower was returned in case of mutual agreement to separate. See below, xi, 46-53.

53. *Ἔε[λ]εὐστος* is tempting. I advanced the theory some years ago (Phaeacians, p. 116) that this stem seemed capable of the digamma in Homer, and compared the Kypriot *ἘῶἜελλον*. [C. reads *τελεύστος*, *del fatto*. *χημεύστος*, BZ., BB., has everything in its favor but the copy.]

COLUMN III. 8. Artemis appears among the deities sworn by in the oath of the Hierapytnians, Cauer, 116, and the Drierians, 121. Cf. Ditt. S. I. G. 113, 10. Her temple in Gortyna is mentioned as the chief sanctuary of the city, where Hannibal deposited his wealth (Nep. Han., 9); cf. *Γορτυνίδα νόμφην, ἔλλοφόνον, Βριτόμαρτιν*, Kallim. Hymn to Artemis, 190.—According to Konon (Phot. Bekk., p. 137) Gortyna was founded by Dorians from the Lakedaimonian Amyklai. A town Amyklaion in Krete is noticed by late writers as possessing a harbor, but its situation is not known.

9. *Τοζίαν*: Like the Homeric *ὀχέαιρα*, ζ 102; *τοζόδαμνον Ἄρτεμιν*, Eur. Hipp. 1451.—*ἀπομοσάνσα*: Plato (Legg. 948) has some good remarks upon the value of such an oath of denial in early times as compared with his own, and the Spartans appealed to the Delphian oracle as given by Herodotos, vi, 86. According to Plato, Rhadamanthos instituted a quick and easy method of deciding suits, by giving the oath in all cases to the parties in dispute. Here the oath is given mostly to the accused party, iii, 9, 49, iv, 6, ix, 54. [Originally the oath appears universally as an oath of exculpation. Witnesses at Athens were sworn; not so here, nor in many systems of law, BZ. They regard ii, 15, iii, 50, as of a different character.]

12. *χρέος*: Cf. *ἀποτευνότω τότε χρέος ὃ κα σιλάση*, Kretan inscription, Bull. Corr. Hellén. 1885, p. 11.—*αὐτόν*: This form occurs too frequently (iii, 4, 5) as an apparent neuter, to be a mere grammatical error. It conforms to *ταὐτόν, τοιοῦτον*. Per contra *Ἔεαστο*, vi, 31. For similar forms in modern Chiot and Kypriot see Reinach, *Manuel de Philol. Class.* II. p. 177.

13-15. *συνεσάδδῃ, συνεσάξαι*: Obtained most easily in form from *συνεσάττω* [BZ., BB., Blass], in sense from *συνεξάγω* [C.], with *ι* formation in present. To "assist in packing off" is picturesque English.—*ὁ δικαστὰς ὁμολογῶν: ὁ Φιλιππῆς, ὁ δικαστῆς, ὤμνυε Πάνα καὶ Νύμφας μὴδὲν ἀδικεῖν Δάφνιν* (Longos, ii, 17):

17. At Athens a widow with children could leave her husband's home, taking with her all her dower, and her relatives give her again in marriage (Dem. 1010), or she could be left to another husband by will of the deceased (Dem. 814, 1110). A second marriage was no doubt admissible also if she were left childless, both in this code (cf. viii, 34) and at Athens. Plato would have her second marriage depend on her age, Legg. 930. In the event of her dying childless the property reverted to her relatives, as here.

20. *κατὰ τὰ ἐγγραμμένα*: x, 15. For such a gift at Athens, see Lys. 32, 15. [Present made on approaching death, to compensate for deprivation of dower-right to husband's property. Not Attic, BZ.]

23. *ἔνδικον*: Equivalent in sense throughout this code to the later *ὀπόδικος*, as in the convention between Lyttos and Malla, Bull. Corr. Hellén. 1885, p. 11.

27. *ἐνδοθεν*: Cf. *ὁ μὲν πεπραμένος εἶη τοῦ αἵτου, ὁ δ' ἐνδον ἀποκείμενος*, Dem. 1040, 1048.

37. *κόμιστρα*: τὸ ἔργον φορά, ὁ μισθὸς κόμιστρον (Pollux). Reward for saving the life of Agamemnon (Aisch. Ag. 965); pay for bringing up Kerberos (Eur. Herc. Fur. 1387). Is it here a present to a bride to carry with her? [So C., D.] Solon limited this to three garments and appurtenances of small value (Plut. Sol. 20). [BZ., *funeraticia*; also a conjecture of mine because of context; cf. Plut. Sol. 21. The English funeral rings might be compared. "Pfleegentgelt bei der Ehescheidung," BB.]

38. *Φῆμα*: *Γῆμα* ἱμάτιον, Hesych.

41. *δώω*: *ζώω*: Cf. iv, 21, 27, vi, 2, ix, 33, 41.

42. *ἀποθανόντος: ἐπιθυμῶ . . . ποθέσθαι . . . πότερον ἢ ἐγγυητὴ γυνὴ ἀπέλιπε τὸν ἄνδρα ζῶντα ἢ τελευτήσαντος τὸν οἶκον αὐτοῦ* (Isaios, 3, 8; cf. 3, 78, Dem. 1010). *ἀπόλειψις* is used of leaving the husband's home to return to relatives, as well as of divorce, and here refers to both with great conciseness.

44. *χρηρέουσα: χήρα ἢ μετὰ γάμον μὴ συνοικοῦσα ἀνδρὶ*, Hesych. The alternative is between their living apart directly after marriage, as at Sparta, and as Strabo expressly mentions in Krete (482), or after divorce. The connection and provisions seem to demand the latter. [So D., BZ., BB.; widow, C.] See the case of the wife of Kallias in Andokides Myst.

125-126, and the daughter of Neaira, Dem. 1362, 51, 1364, 56-8. At Sparta to bring up or expose a child was not in the power of the father, but it had to be submitted to the eldest of the tribe (Plut. Lykurg. 16).

45. ἐπελεῦσαι: Shown to be transitive by the minor inscription published by C., who also cites ἐλευσιω· οἴσω, Hesych.

54. F.'s ὀπυρίη is contradicted by χηρεβύονσα and iv, 19.

COLUMN IV. 1. ἐπὶ τῶν πάστων ἤμεν: Probably ἡ τράφεν ἢ ἀποθήμεν are to be supplied from iii, 49 (cf. iv, 9-14); but actual possession is also implied. At Athens such marriage as was allowed to slaves was habitually between those of the same master, and the children followed the condition of the mother. Plato would give the child of a female slave, by whatever father, to the master of the female; but the child of a male slave by a free woman to the master of the male (Legg. 930). Here, the law is laid down only for cases where the serfs belong to different masters, but it is not likely that marriage was always contracted in this way. The right of a master to the child whose parents were both his serfs is taken for granted. The serfs of the middle ages could not marry without the consent of the master.

3. τῶ ἀδτῶ: If she should be divorced, and re-married within the same year, the child of that year shall belong to the master of her husband, not to her early master to whom she would return upon her divorce. Re-marrying the same husband is contemplated viii, 22-23. "For the same master" BZ.; "subito di nuovo," C.; "si la femme épouse de nouveau le même homme," D.; so BB., Blass, whose reading is here accepted.—ἀδτιν: Cf. ἐπτάξιν, BZ.

7. τὸν ἐπελεῦσαντα: The masculine is intended to include the master who acts as the representative of the serf, as the *καθεσταί* for the free woman, iii, 50.

15. στέγα: The house is an important factor in the proceeding, iii, 46.—ἐπι: Cf. xi, 5, υἷ, Cauér, 117, 17; τῶ· ὠδε, Κρήτες, Hesych.

16. ὀρῆ (αι): If this is right (αι being repeated by the stone-cutter from the following αι, as παι, viii, 9 [So BB., Blass.]), the formal act of going is regarded as sufficient (cf. viii, 37-38), the witnesses testifying later if necessary to the performance of the duty. [The following apt illustration is noticed by BZ. from Roman law, (Dig. 25, 3): *Permittit igitur mulieri, parentive, in cuius potestate est, vel ei cui mandatum ab eis est, si putet praegnatem, denunciare intra dies triginta post divortium connumerandos ipsi marito, vel parenti in cuius potestate est; aut domum denunciare, si nullius eorum copiam habeat.* Le mot *ὀρεῖαι* est le subjonctif dorien du verbe ὀράω, D.; opt. as *παρισχάειν*, Cauér, 119, 31, BZ.]

28. ἐπάνανκον: This form also in the Pergamenian inscription, C. I. G. 3562.—δατῆθαι: Cf. 30, 38, v, 30, 32, 34, 42, 45, 51.

29. ἀταθείη: 30, vi, 23, 43, ix, 14, x, 21, 23, xi, 34, 41. Among the Lokrians a law forbade the selling of property unless one could show that some great misfortune had befallen him (Arist. Pol. ii, 7, 6). [BZ., BB., Blass would confine ἄτα, etc., to fines.]

32. The houses in the city are regarded as especially the homes of the heirs (viii, 1-2). These, with their contents, as well as any houses on the estates in the country, if not occupied by serfs, go to the sons, together with the cattle belonging to the deceased. But the houses inhabited by the serfs belonged like the serfs themselves to the soil, and were regarded as part of the property producing income, of which the daughters had their share. It will be seen that the serf furnished his house from his own means, and could possess cattle in his own right, apart from those of his master, which probably he also tended.—ἐν πόλι — ἐπὶ χώρα: The same contrast in the Hierapyntian inscription, Cauer, 119, 10: ἔν τ' αὐταῖς \* ταῖς πόλεσι καὶ ἐπὶ τῇ χώρᾳ.

43. The Athenian law made no distinction in these relations between real and personal estate. Sons received all the property in equal shares, but were expected to give the daughters a suitable marriage portion, maintaining them meanwhile. Plato (Legg. 923), with his specific number of lots in the state, would have the father select any one of his sons to succeed him in possession of the lot and its appurtenances, but the successor is not to receive anything further if there are other sons; to these the father may give as he pleases, and to daughters if not betrothed. Strabo (482), after Ephoros, says that in Krete the dower (φερνή) of a daughter who has brothers is half the portion of the brother. This in our code is not a dower but an inheritance, though it may be paid prospectively as dower in whole or in part, and has the above limitation. [At Delphoi and Tenos, daughters succeeded to a portion of the property, BZ.]

47. This seems to mean that the daughter received one part in three. It is to be remembered that daughters were maintained from the public tables, and brothers could make them presents (v, 3).

52. [ότεια: Cf. δεῖω, Ion.; τεῖον · ποῖον, Κρητες, Hesych., BZ.]—προθ: Before this code went into operation; cf. v, 8, vi, 24, ix, 17, xi, 21, xii, 17, and ἔδωκε.—ἐπέσπενσε: This meaning arises from the libation poured to ratify the transaction (v, 3, vi, 11, 14, 19, 21, x, 28). [Cf. *spondere*, C.; *dos aut datur . . . aut promittitur*, Ulp. Fr. vi, 1, BZ.]

COLUMN V. 5-6. We have here the date of the code, according to *kosmoi*, and the point from which it was to go into operation; cf. δετε Σόλων ἐσθήει τὴν ἀρχήν, Dem. 1133, 1100; πρὶν ἢ Σόλωνα ἄρξαι, Plut. Sol. 19.

The reading and explanation of the passage are due to C. Halbherr discovered an inscription of Lyttos of the imperial period, in which the

*στάρτος* is mentioned as a division of the people, separate from the tribes, and Hesychios gives *στάρτοι· αἱ τάξεις τοῦ πλῆθους*. In the Drierian inscription (Cauer, 121; cf. Bull. Corr. Hellén. 1885, p. 16), *Αἰθαλέων*, in the expression *ἐπὶ τῶν Αἰθαλέων, κοσμιόντων τῶν σὺν Κνίᾳ καὶ Κεφέλλῳ*, has been supposed to represent the family from which the *kosmoi* were elected. The present reading refers it to the *στάρτος* from which the *kosmoi* of that year were chosen. C. supposes that each *στάρτος*, like the tribe, possessed a name, and that the right of electing *kosmoi* went round in rotation among them.

10. It will be observed that no right of disposal of one's property by will is recognized in the code. This permission was introduced at Athens by Solon (Plut. Sol. 21, Dem. 1100), where the right of hereditary transmission was much the same as here laid down, (1) to immediate descendants, (2) brothers or brothers' descendants, (3) sisters or sisters' descendants; then more remote, males taking precedence (Dem. 1067).

27. *κλᾶρος*: As at Athens, in default of blood relations the property passed to the *γένος* or gens (Grothe, Hist. Gr., Part II, Ch. 10), so here the *klaros* seems to represent the descendants, however remote, but still traced (cf. *τοὺς ἀπὸ τῶν ἑκατὸν οἰκιῶν*, among the Epizephyrian Lokrians, Polyb. xii, 5, 8), of the original Dorian settler on the original allotment of land (cf. *δρομάπιους*, Arist. Pol. i, 2, 5). [The *κλαρῶται*, C., who compares the Roman *clientes*; so BZ., BB., Blass (would they then become emancipated?); those designated by lot, D.] Polybios (vi, 46) knew of no restriction in the possession or division of landed property in Krete, nor is there any such restriction in this code. On the contrary, a premium is set upon division, below in lines 32-34 (cf. Hm. § 209).

29. *οἱ ἐπιβάλλοντες*: Kinsmen in any degree (cf. Hdt. iv, 115, Luke xv, 12), except when used of the heiress (*ὀπίειν*): then it is limited by vii, 15-27.

31. *δικάζαι*: The Athenian *δίχη εἰς δατητῶν αἴρεσιν* (Suidas, *δατεῖσθαι*).

36. *ἐνσειῆ*: C. *παρὰ Σώφρονι, ἐγχίρνα ὡς εἶω· τουτέστι χέρμασιν ἵνα πορευθῶ*, Ahr. II, p. 340. I originally accepted *ἐν-σειῆ* as BZ. For a third verb with *ἄγη ἢ φέρη* see Plato, Legg. 885 A, 884, *ἄγη ἢ φέρη ἢ χρῆται*; cf. Is. 3, 62.

39. *τνατῶν*: For the lenis see x, 25, 43, xi, 24; *Πύτιον*, Cauer, 117, 14, 21, 121 A 24, Bull. Corr. Hellén. 1885, p. 20; *τετνάχη*, C.'s minor inscription.

40-42. C. regards *Φήμας* as a Doric gen. from *Φῆμα*, iii, 38 (*Φήματος*, -ας, -ας); so *ἀνφιδήμας*, with which we may compare *ἀνάδημα* (both fem., 1st decl. here, BZ., BB.). *ἀνφιδήμας* would then include the necklaces, armlets, etc., so important in early days as shown by archaic art. I have supplied *βίβης*, under the supposition that the paragrah refers to iv, 32-

37. The clothing goes to the sons (iii, 17-23, iv, 33). For *καρπῶ* cf. iii, 27, Dem. 1040. Demosthenes, enumerating the property of his father, says (816): *οἰκίαν, ἔπιπλα δὲ καὶ ἐκπώματα καὶ χρυσία καὶ ἱμάτια καὶ κόσμον τῆς μητρὸς*: cf. Is., 8, 35: *ἀγρὸν, οἰκίας δ' ἐν ἄστει δύο, ἔτι δὲ ἀνδράποδα . . . καὶ ἔπιπλα δι' ὧν ᾄκει τὴν οἰκίαν . . . σύμπαντα δὲ ὅσα φανερὰ ἦν*. Lys., 32, 16, 32, 4: *τὴν μὲν ἀφανῆ οὐσίαν ἐνειμίμαντο, τῆς δὲ φανερᾶς ἐκοινώνουν*.—*τᾶν τιμᾶν*: *τῶν ἀνδραπόδων πιπρωσσομένων τὰς τιμὰς ἐλάμβανεν*, Dem. 817.

45-6. Cf. Is. 9, 17.

47. *ὠνήν*: *ὠνεῖν, πωλεῖν*, Hesych. Noted also by Zonaras.

AUGUSTUS C. MERRIAM.

[Conclusion in next number.]

## NOTES ON CHRISTIAN MOSAICS.

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### I.

#### MOSAIC OF THE FAÇADE OF SAN PAOLO-FUORI-LE-MURA OF ROME.

The mosaic which originally existed on the exterior of the basilica of San Paolo outside of Rome, on the upper part of the façade beside and above the windows, and which is at present divided and placed in the interior, on the face of the apse and the inner side of the arch of triumph, is one about which there have been endless misunderstandings. It is desirable to clear up the subject, in view of statements like the following from the well-known work of Crowe and Cavalcaselle, which I give here in order to point out its errors, as well as to show the present position and condition of the mosaic:<sup>1</sup>

“But Cavallini went still further, and in adorning the arches in S. Paolo fuori le mura, he was content to carry out the designs of Giotto even after that master had left Rome. On the arch of the tribune . . . the Virgin and Child enthroned and guarded by two angels was represented also in mosaic with the symbol of S. John Evangelist above her, and on the opposite side Pope Benedict XI. in prayer (A. D. 1303–1305) presented by S. John the Baptist, with the symbol of S. Mark the Evangelist above him. The medallion in the centre of the arch of triumph, representing the Saviour in benediction with the book, was held aloft by two Giottesque angels in fine attitudes;—the symbols of the Evangelists, Luke and Matthew, being depicted at each side in the more modern Florentine manner. The figures of SS. Benedict and John the Baptist, as well as that of the Saviour in the medallion of the arch of triumph are modernized; but the rest of the mosaic shows that in 1305 but a few years after the departure of Giotto from Rome, an artist, probably Cavallini, was found willing and able to carry out designs not his own.”

<sup>1</sup>*A History of Painting in Italy*, i. pp. 109–110.

An examination will show that scarcely a single statement in this passage is correct: (1) The mosaics were made for the façade of the church and not for the arch of the tribune and the arch of triumph, and were placed there in a restored form only in 1836-1840, after the great fire of 1823: (2) They were not made by Cavallini, but only *restored* by him, having been executed more than a century before his time: (3) Consequently, they cannot show that Cavallini "was content to carry out the designs of Giotto even after that master had left Rome." (4) Cavallini's restoration took place under Pope John XXII. (1316-1334), and not under Benedict XI. (1303-1305), and the kneeling figure is that of the former pope, not of the latter.

Even Mgr. Barbet de Jouy, in his monograph *Les Mosaiques Chrétiennes des basiliques et des églises de Rome* (Paris, 1857, p. 88), commits the same error of supposing the mosaics to be at present in their original position, and he omits altogether the mention of a kneeling figure of the Pope.<sup>2</sup> It is a singular fact that even the Roman archæologists, although they probably are aware of the transfer of the mosaic, seem entirely in the dark as to its history, and attribute it to Cavallini, according to the common tradition since the time of Vasari.

The documentary evidence concerning our mosaic is singularly meagre, though mention of it is made by some of the best-known archæologists of the sixteenth and seventeenth centuries. Pompeo Ugonio in his *Historia delle Stationi di Roma* (1588, p. 234) says: "La facciata alta della chiesa è di Musaico lavorata, con le imagini del Salvatore, e insegne attorno de quattro Evangelisti, con quelle ancora di Nostra Donna, di S. Gio. Battista, e de santi Apostoli Pietro e Paolo." Evidently, Ugonio possessed no information regarding the origin and date of the mosaic. A little earlier, Onofrio Panvinio in his *De . . Urbis Romae . . basilicis* (1570, p. 74) gives a brief notice of the façade: "Anteriorem eius partem musiveis figuris Ioannes XXII. papa, ut titulus indicat, condecoravit." Here is greater accuracy, but Panvinio evidently regarded only the figure and inscription of John XXII., and having no documentary evi-

<sup>2</sup>"Les deux arcs en regard se complètent l'un par l'autre. Sur l'un est la *Vierge Marie, saint Jean-Baptiste*, les symboles des évangélistes *Mathieu et Jean*; sur l'autre, une image en buste de *Jésus-Christ* bénissant, les symboles des évangélistes *Luc et Marc*, et, sur les côtés, *saint Paul* portant une épée, *saint Pierre* tenant deux clefs."



dence to the contrary attributed the whole work to him. So also Vasari in his life of Pietro Cavallini remarks: "In San Paolo poi fuor di Roma fece la facciata che v'è di musaico e per la nave del mezzo, molte storie del Testamento Vecchio."

Thus far, all tends, apparently, to prove Cavallini's authorship, notwithstanding that many portions of the mosaic bear the unmistakable stamp of an earlier origin. The key to the enigma is given, however, in a passage of Torrigio's *Grotte Vaticane* (Roma, 1637, p. 153) which does not seem to have been noticed. He says of Pietro Cavallini: "Ancora fece la facciata di Mosaico della Basilica di S. Paolo, cominciata da Innocentio III. assignativi scudi 490, e finita da Gregorio IX." This text is formal, and seems to be decisive: it shows that Torrigio possessed information which the preceding writers had not. The façade-mosaic, then, was a work of the beginning of the thirteenth century, commenced by Pope Innocent III. (1198-1216) and finished by Gregory IX. (1227-1241): the mention of the precise sum, 490 scudi, assigned to the work by the former pontiff, was doubtless taken by Torrigio from the original records in the archives of the Basilica, and is a strong confirmation of his statement. Apparently, Honorius III. (1216-1227) did not touch the mosaic left unfinished by his predecessor: he preferred to commence at once the decoration of the apse, the most important part of the edifice. Not finding in Rome artists sufficiently skilled, he wrote for mosaicists to the Doge of Venice. His second letter, sent in 1218, thanking the Doge for the mosaicist sent, and requesting that two more should come to finish the work, was recently discovered.<sup>3</sup> The employment of Venetian artists accounts for the radical difference in the style of the two mosaics. Honorius left the finishing of the mosaic of the façade to his successor, Gregory IX. (who was also the author of that on the façade of Saint Peter), and it was this mosaic which was restored or made over by Cavallini between 1316 and 1334, during the pontificate of John XXII. Cavallini's work seems to have consisted mainly in a renewal of the figures of SS. Paul and Peter, and in part of that of John the Baptist at whose feet the small kneeling figure of Pope John XXII. was added, and in the restoration of the medallion with its angels. How far the

<sup>3</sup>*Bull. di Archeologia Cristiana*, 1883, p. 97; and the text in Armellini's *Cronachetta*, Dec., 1883.

restoration of the upper part may have extended one cannot say. A strong confirmation of the early origin of our mosaic is to be found in this passage of Mgr. Furietti's work, *De Musivis* (Rome, 1752, p. 97): "Musivariam tamen artem etiam sub Joanne XXII. in Urbe excultam fuisse habemus ex Bulla ejusdem Pontificis, qua piorum largitiones S. Pauli Basilicæ oblatas in Musivorum reparationem Pontifex erogandas concessit." This bull, he informs us, existed in the archives of the monastery of St. Paul: it speaks of a restoration of the mosaics of the basilica in general, and probably applies to that of the fifth century on the arch of triumph, as well as to that on the façade. It shows conclusively that the work done under John XXII. was not confined to the façade-mosaic, and was that of restoration.

Furietti (p. 110) also informs us of another and quite late restoration undertaken by Pope Benedict XIII. (1724-1730), which seems to have been very thorough: "Musiva his addimus in Urbe ex integro reparata in fronte Basilicæ Divi Pauli viâ Ostiensi Benedicti XIII. impensâ," etc. This pope is probably responsible for the addition of the crown of stars on the head of the Virgin and the starred drapery behind the throne.

The great fire of July 15, 1823, left the wall of the façade comparatively uninjured; still it became necessary to throw it down, and this was done after carefully detaching the mosaic. When the basilica was rebuilt, on account of the new architecture of the façade and for want of a more suitable position, it was divided and placed, a part on the face of the apse and a part on the inner side of the arch of triumph, as Crowe and Cavalcaselle describe them, and where they place them six centuries earlier. Two inscriptions record the date of this work: one refers to the triumphal arch: GREGORIUS XVI OPUS RESTITUIT. ANNO MDCCCXL. The other inscription is at the summit of the apse and gives an earlier date for that part of the restoration: GREGORIUS XVI RESTITUIT AN. MDCCCXXXVI. It is hardly necessary to add, the mosaic was much injured by this process as well as by the fire, and many details are modern restorations while some are additions. Still, even now, it is of the greatest value because, beside that of the apse, it is the only important mosaic of the beginning of the thirteenth century which remains in Rome. Among the changes made in consequence of the fire must be noted the loss of an angel on either side of the medal-

lion containing the Christ, so that there are now only two instead of four; also the addition, at each upper corner of the drapery behind the throne, of a little winged renaissance-cherub. The great height at which the mosaics are placed and the defective light have prevented a more detailed examination of the restorations, and make it necessary to be cautious in judging how much of the old mosaic has been retained, and how much is simply a reproduction.

A folio engraving of the façade by Francesco Barbazza after a drawing by Francesco Panini was published at Rome in 1775 by the *Caleografia d. Rev. Camera Apost.* Below is seen the broad renaissance portico built by Canevari under Benedict XIII., and above it the façade is ornamented with a story of arcades in a similar style, which covers the primitive façade up to the mosaic. Although the engraving is insufficient for a detailed study, it gives an excellent idea of the situation and general character of the mosaic before the fire.<sup>4</sup> Under the upper cornice of the façade and above the three windows was, in the centre, the half-figure of Christ, blessing and holding the book, in a medallion supported on either side by two flying and nimbed angels in the attitude so usual in Byzantine art and adopted by Giotto: on either side were the symbols of the Evangelists, represented as full-length winged figures; on the right of Christ were the angel of St. Matthew and the ox of St. Luke, and on His left the eagle of St. John and the lion of St. Mark. Below, in the spaces beside the three windows, were four subjects: in the middle, on the left, was the Virgin enthroned, holding the seated Child. Both were nimbed, but the Virgin alone was crowned with stars; as a background behind and above the throne was a drapery covered with stars. The corresponding space on the right was occupied by John the Baptist standing between two palm trees and presenting the kneeling figure of Pope John XXII., who clasps his hands in prayer. Beyond the windows on either side were, on the right, St. Peter with the keys, on the left, St. Paul holding the sword and the book; each standing in front of a large throne.

<sup>4</sup> A careful search among the collections of drawings of the monuments of Rome made in the XVI and XVII centuries, and preserved in the Vatican and Barberini libraries, would doubtless bring to light some earlier and more accurate drawing of the mosaic. I hope that this task, which I am not able to accomplish, will be undertaken by some investigator in Rome.

The intrinsic evidence, afforded by the style of this work, ought apparently to prevent any art-critic attributing it to Cavallini. A superficial comparison with, *e. g.*, the mosaics at Santa Maria in Trastevere shows an entire difference of period, of ideal, and of method. Instead of a reformed Byzantinism, with long figures, strongly-marked drapery with numerous folds, and a heavy coloring throughout, this San Paolo mosaic shows a strong native-Italian element, with slightly modelled drapery and rather light coloring. The composition, also, is derived from unmixed Roman traditions, while in the Trastevere mosaics it is of Oriental origin. The San Paolo mosaicist, although wanting in technical skill and refinement, was an artist of original power, and nowhere do we find a composition at all similar to this. He must even have been somewhat of an archæologist and a close student of the early mosaics of Rome, and, perhaps, of Ravenna. This mosaic is, in fact, one of the signs of the artistic revival in Rome, which had begun a short time before and was to show itself a little later in the apse-mosaic of San Clemente, an undoubted imitation of some classical mosaic of the fourth or fifth century. A typical detail at San Paolo is the group of the Virgin and Child: the Virgin is a massive, somewhat crude, figure with broad and well-rounded features,—a type of which no instance can be found in mosaic during the latter part of the thirteenth or the course of the fourteenth century, when the long face and pronounced features of the Byzantine type were the rule. Another proof of anteriority to Cavallini is in the entire upper part of the composition. The subject of the symbols of the four Evangelists, a favorite one with Roman mosaicists since the fifth century, seems not to appear after the beginning of the thirteenth century. Its disappearance coincided with the growth of Byzantine influence, with whose artists the theme was not a favorite one. A closer examination of certain details will show conclusively that the figure of John the Baptist, standing in the centre of his background, left no room for any other figure, and that the small kneeling Pope John XXII., which now covers the lower part of one of the palm trees, was not in the original work, but is an interpolation. The position of the Baptist's right hand was then changed, being lowered so as to rest upon the figure of the Pope. It would seem that Innocent III. had no desire to place himself in so conspicuous a position, and that Cavallini, or whoever the restorer may have been, wished to magnify the share taken by his

patron John XXII. by inserting his figure in front of that of John the Baptist, evidently prompted to do so by the fact that the latter was the Pope's patron saint.

A change perfectly analogous to this can be detected in the apse-mosaic of St. John Lateran, which M. Müntz has well proved (*Revue Arch.*, November, 1878) to have been only *restored* by Jacopo Torriti, who inserted the minute figures of SS. Francis and Anthony, and of Pope Nicolas IV. To the proofs which he adduces we can add another: Torriti, in placing the figure of Nicolas IV. at the feet of the Virgin, added to her figure a second right arm below the other, the hand resting upon the Pope's head: he left the *original right arm*, raised like that of all the other figures, and sought to turn it into a left arm by inverting the hand and simply obliterating the *original left arm*, leaving the shoulder. So clumsily were these changes made, that the Virgin clearly appears to have two right arms, and no left arm. This can readily be seen even in Mr. Parker's photograph.

A. L. FROTHINGHAM, JR.

INSCRIBED BASE OF AN ARCHAIC BRONZE STATUE  
FROM MOUNT PTOUS.

[Plate X.]

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About twenty years ago, a well-known French antiquary, M. Eugène Piot, purchased in Athens the small bronze base which is figured in phototype, on plate x, from a photograph taken by M. Balagny.<sup>1</sup> It was said to have been found in Bœotia, a statement fully confirmed by the tenor of the inscription. The original still belongs to M. Piot, who has kindly allowed me to publish it. Many archæologists and epigraphists are well acquainted with it, and have repeatedly examined the inscription, trying to solve the difficulties which it contains. The Sphinx, however, has not yet met with her Oidipus, and the archaic text has remained inedited, while so many others, which are not easier to understand, have been collected by M. Roehl in his *Inscriptiones antiquissimæ*. As far as I know, M. Rayet is the only writer who has mentioned this base, in a short notice published in the *Bulletin de la Société des Antiquaires*, 1881, p. 300, relating to the point of a spear with the inscription ΤΟ ΠΤΟΙΕΟΞ: ΗΙΑΠΟΝ; but he did not attempt to give a reading of it, and only stated that it bore the name of Apollon Ptoios. When I first became acquainted with the inscription, I hoped to hit on some good idea and to solve the problem; soon after, on perceiving that the task was beyond my knowledge, I nevertheless determined to publish it, in order that its difficulties might be submitted to the combined labors of all epigraphists, and not to the perspicacity only of the few who chance to visit Mons. Piot's collection. If archæologists published nothing but what they perfectly comprehend, the greater number, perhaps, of Greek and Semitic inscriptions would still

<sup>1</sup> M. Balagny's process allows him to obtain direct negatives on translucent paper, thus suppressing the inconvenience of glass *plaques*, which are a cumbersome and fragile burden to the travelling archæologist.

linger inedited and inaccessible to study. *Primum edere, deinde philosophari.*

Our plate gives the small bronze base somewhat beyond its natural size: the true dimensions are 76 by 36 millimetres. The two feet of the statuette, as may be seen from the phototype, are of very delicate workmanship. Although Apollon is named in the inscription, they may very well have belonged to a figure of some other god or goddess, since Letronne and others have proved, by convincing arguments, that the statue of one god was often dedicated to another.<sup>2</sup>

The inscription, as far as the reading of the letters is concerned, is very legible. The alphabet is that of Bœotia at about the beginning of the fifth century B. C., and the writing runs *boustrophedon*:

TIMAΞΙΦΙΛΟΞΜΑΝΕΘΕΚΕΤΟΠΟΛΟΝΙΤΟΙΠΤΟΙΕΙΗΘ  
ΠΡΑΟΓΓΕΙΟΝ

The only difficult letters are the two Γ of ΟΓΓΕΙΟΝ at the end of the inscription. The symbols can hardly be considered as *lambdas*, as the Λ in TIMAΞΙΦΙΛΟΞ, which is very distinct, gives another type; on the other hand, the second one is much more inclined towards the right than the first. The photograph shows that the letter following the O in the third line has been engraved with some uncertainty; there is something like a retouch at the bottom, which gives it some resemblance to an A. The sense of the first 36 letters is quite clear: *Τιμασίφιλος μ' ἀνέθεκε τῷ Πόλωνι τῷ Πτοιεῖ*, that is, in classical Greek, *Τιμασίφιλος μ' ἀνέθηκε τῷ Ἀπόλλωνι τῷ Πτωιεῖ*, *Timasiphilos has dedicated me to the Ptoian Apollon.* The old sanctuary of Apollon on Mount Ptous is well known from ancient writers; the site occupied by the sanctuary, now called *Perdikovrysi*, in the neighborhood of *Karditza* (Akraiphia), has been excavated during the spring of 1885 by a member of the French school of Athens, who discovered there a very important archaic statue of Apollon, in the style of the Apollon from Tenea, and many curious inscriptions on marble, pottery and bronze, which will be published next year in the *Bulletin de Correspondence Hellénique*.<sup>3</sup> The name

<sup>2</sup> Cf. Letronne, *Revue Archéologique*, 1844, p. 439; 1848, p. 248; *Annali dell' Istituto*, vi. p. 198-232; *Mémoires de l'Académie des Inscriptions*, t. xv. 1845, p. 132; Longpérier, *Bulletin de l'Athénæum français*, Avril, 1856, p. 32; *Catalogue des bronzes du Louvre*, No. 69; Rayet, *Bulletin de Correspondence Hellénique*, i. p. 308.

<sup>3</sup> Cf. *Comptes-rendus de l'Académie des Inscriptions*, 10 Juillet, 1885.

of the dedicator, *Τιμασίφιλος*, I meet with for the first time: *Τιμασίθεος* has been already found in Bœotia.

The last twelve letters contain the unsolved riddle. Such readings as *ὁ πρῶτον γήϊον*, *ὁ πρῶτον γῆ ὄν*, give little or no sense. In similar dedicatory inscriptions (for example, *Inscriptiones antiquissimæ*, No. 408) the name of the god is followed by *δεξάτης*, or the like. I hope some reader of this paper will be successful in detecting the sense of this mysterious ΠΡΑΟΓΓΕΙΟΝ. It may be noticed that an archaic inscription from Sparta, several times copied by able epigraphists, bears the hitherto unexplained word ΙΟΛΛΕΙΟΝ or ΠΟΛΛΕΙΟΝ in *boustrophedon* writing (*Inscr. antiquissimæ*, No. 58). M. Roehl, giving in his turn the same text, is compelled to write *Equidem hæc non expeditio*. There are yet more words in Greek epigraphy than are dreamed of in our lexicons.

SALOMON REINACH.

P. S. The present article was going through the press when I received from M. Bréal, member of the French Institute, the following letter, in answer to a photograph of the inscription which I had sent to him. M. Bréal has allowed me to publish his suggestion as an appendix to my *quaeritur*.

“*Dear Sir:*

“This is my interpretation of the last two words. At first, I was satisfied with it, then a little less, then not at all. Finally, I think it *possible* and offer it to you as it is.

“ΕΘΙΠΡΑ ΟΠΛΕΙΟΝ = ὄφρα ὀφείλων.

“That is to say: ‘*En sa qualité de débiteur.*’ Ὀπρα became ὄφρα by metathesis of the aspiration (= ὄπη ἄρα). Ὀπλείων stands for ὀφείλων. Compare ὄφλω and ὀφλισκάνω.

“The difficulty is in the sense of ὄφρα, which must be considered here as synonymous with ὄσπερ, ἄτε, ὄτα.

*Si quid novisti rectius. . .*”

MICHEL BRÉAL.



## THE MONOLITHS OF SAN JUAN TEOTIHUACAN, MEXICO.

During the spring of 1884, I paid a short visit to the ruined city of San Juan Teotihuacan, situated about twenty-five miles north-east of the city of Mexico. I had not intended to publish any part of my hastily-taken notes, but my attention having recently been called to the great monoliths of this locality by a paper published in the *American Antiquarian*,<sup>1</sup> I observed that the accounts given by the various authors who have touched upon the subject are of a nature to lead to very embarrassing errors. This will clearly appear from the facts to which I shall call attention.

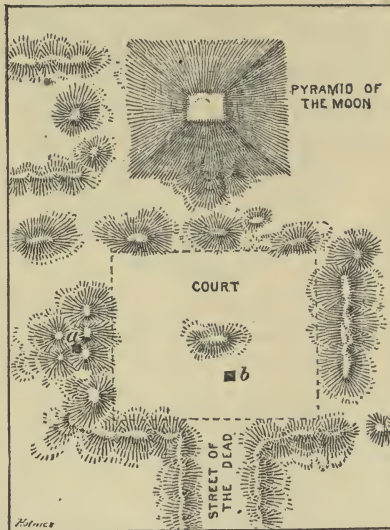


FIG. 9.—Sketch-map.

<sup>1</sup> Amos W. Butler, *The Sacrificial Stone of San Juan Teotihuacan*, *American Antiquarian*, May, 1885, p. 149.

I desire to refer only to the two principal monoliths that lie exposed to view: one in the great court near the base of the pyramid of the Moon, and the other among the low mounds that lie along the western border of the court. The accompanying sketch-map, fig. 9, will serve to locate them with a degree of accuracy sufficient for my purpose. The one located at *a* has been described and illustrated by a number of authors, and is an object familiar to travellers. The other has probably never been illustrated, although mention is made of it by several writers who go no farther than to state that a large stone exhibiting slight traces of sculpture is to be seen at this spot (*b* on my map).



FIG. 10.—Battered monolith in the great court near the entrance to the "street of the dead" (from a sketch).

*The prostrate monolith.*—As one encounters this object by the side of a modern lane, it looks like a great block or mass of dark rock without artificial features, but on close examination it proves to be the remnant of a large idol lying upon its side. The head extends into the roadway and the lower extremity is built into a rude stone fence. In fig. 10 it is shown in an upright position. It probably lies where it was left by the followers of Zumarraga, and bears unmistakable evidence of the heavy hand laid by European fanatics

upon the graven gods of the Mexicans.<sup>2</sup> The whole surface has been battered with hammers or scaled off by fire, so that all the salient features are destroyed, giving to the whole figure a rudely oval outline as viewed from the side or front. It is a little over six feet in height, about five feet in width, and four in depth; my measurements, having been hastily made with a tape-line, are but approximate. The face is thirty-six inches wide, and from this measurement an idea of the other dimensions may be gained. The eyes, nose, and mouth are still distinguishable, as are also parts of the costume. There is a deep pit in the breast, a feature usual in Mexican sculpture and probably intended for the insertion of some brilliant stone.

The rock is a dark gray porphyritic trachyte or andesite, in which are enclosed a number of large brecciated fragments of light-colored rock. This is the object of which Brantz Mayer<sup>3</sup> says, referring to his map, that "at B, on the plan, there is a large globular mass of granite measuring nineteen feet eight inches in circumference, upon which there is some rude carving which has been found to bear some resemblance to the Aztec figure of the sun." I cannot think that this idol ever rested upon either of the great pyramids, as it could not have rolled to this spot, and there would be no reason for its removal after the destruction of the city. It is not impossible, however, that it occupied the summit of the small mound near the base of which it lies.

*The Almaraz monolith.*—The other monolith is in an excellent state of preservation, not having suffered as much from the tooth of time or the hand of the iconoclast as from the pen and the pencil of the modern tourist-explorer. It is located at *a*, fig. 9, in the position assigned to it by Almaraz and other authors. It stands in a narrow depression on the west side of a low mound and in front of a cave-like opening in the mound-mass, as indicated in fig. 11, which is a careful reproduction of a photograph made by my travelling companion, Mr. William H. Jackson. I give it in this half-buried state, in order that all doubt as to the present condition of the

<sup>2</sup> I adopt here the generally accepted view, that this city was conquered and destroyed by the Spaniards, although, as Mr. Bandelier has suggested, there may be grounds for doubt on this point.

<sup>3</sup> Brantz Mayer, *Mexico: Aztec, Spanish, and Republican*, Hartford, 1853, Vol. II. pp. 231-2.

figure may be cleared away, and to show that it is really the monolith referred to in the *Antiquarian*, as well as by the various authors from whom I shall quote. In reviewing such of the literature of this figure as has fallen in my way, I find that most of the illustrations published are copied from a lithograph given by Almaraz,<sup>4</sup> of



FIG. 11.—The monolith as seen in 1884 (from a photograph).

which a reduced copy is presented in fig. 12. The paper by Almaraz was prepared in 1864, and the lithograph, taken from a photograph by Antonio Espanosa, shows the figure as it appeared at

<sup>4</sup>Ramon Almaraz, *Apuntes sobre las pirámides de San Juan Teotihuacan*, p. 365, in the *Memoria de los Trabajos Ejecutados por la Comision Cientifica de Pachuca*, 1864.

that time. The statue is described by this author in the following language :

“ Among the objects of this class, the most notable is a monolith found among the débris of a mound and of which I give an illustration. Being partially buried in the earth when first shown me, and with its principal face to the ground, it was first necessary to place



FIG. 12.—*The Almaraz monolith as it appeared in 1864.*

it on its feet. It is a parallelepiped 10 feet 5.59 inches in height and 5 feet 4.96 inches along one of the sides of the square base ; hence its volume is 306.16 cubic feet ; and its density being 1.88, its weight is found to be 18 tons. The principal face is represented in the drawing ; the other sides have some resemblance to a Ninevite

column." I shall have occasion to refer to this description further on, and will here present a few additional extracts.

Señor Mendoza, director of the Mexican National Museum, publishes a sketch made from the lithograph of Almaraz, and speaks of the statue as follows: "It represents a god of the people who constructed the pyramids in the city of the gods, the famous Teotihuacan—famous not only among the people of our day but also among the peoples who many centuries ago inhabited these high regions. This god is made of a trachyte of doubtful variety; its form is that of a parallelopiped, its height is 125.5 inches, and it measures 64.9 inches at the base. We have ascertained these dimensions and have subsequently found them verified in the Memoir of the Scientific Commission of Pachuca. . . . At present (1878) this god stands upright at the base of one of the many mounds that still remain in that vast city."<sup>5</sup>

In 1880, Désiré Charnay visited this spot, photographed the statue, and examined the cave before which it stands. He states that formerly it lay prone upon the ground, and that Maximilian had it set upon its feet. He says, also, that "the block of trachyte is nearly ten and a half feet in height and nearly sixty-four inches square at the base; its estimated weight is thirty-six thousand pounds."<sup>6</sup> It will be seen, from the above quotations, that the French author does not mention the Mexican Scientific Commission, by which the figure was set up and from which he derives his measurements; nor does the Commission in any part of its work refer to Maximilian, who was then Emperor of Mexico. Another version of this figure is given in a recent work.<sup>7</sup> The illustration presented appears to have been made before the débris had accumulated quite to its present height, as the hands and a part of the border of the mantle are shown, but, as in that of the *Antiquarian*, the artist seems to have regarded the part exposed as the complete object. Bancroft has reproduced the Almaraz figure in a small cut,<sup>8</sup> and along with it gives a cut reproduced from Mayer (*Op. cit.*, II. p. 282) and described by that author as the "fainting stone." To

<sup>5</sup> G. Mendoza, *Anales del Museo Nacional de Mexico*, Mexico, 1878, Vol. i. p. 225. Plate opposite p. 216.

<sup>6</sup> Désiré Charnay, *North American Review*, September, 1880, p. 195.

<sup>7</sup> *Mexico á través de los Siglos*, Mexico, 1884, p. 366.

<sup>8</sup> H. H. Bancroft, *Native Races*, New York, 1885, Vol. iv. pp. 540-41.

this stone I wish now to call attention, leaving a fuller description of the image to be given later.

*The fainting stone.*—At as early a date as 1836, when Latrobe wrote, this stone was regarded as possessing marvellous powers. In 1846, Thompson describes it as being near the pyramids “in a secluded spot shut closely in by two small hillocks. . . . I think it is about ten feet long, five or six feet broad, and

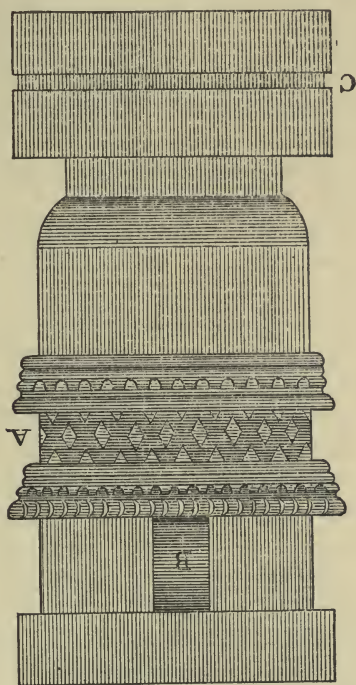


FIG. 13.—The “fainting stone,” from Mayer (inverted).

as many feet in height. It is very handsomely hewn, with a well-cut cornice, but has no human or other figures in relief, which are so well cut on the sacrificial stones of Mexico. The whole weight of the huge mass of porphyritic stone cannot be less than twenty-five tons.”<sup>9</sup> Mayer (Op. cit., II. p. 282) says that “in the

<sup>9</sup> Waddy Thompson, *Recollections of Mexico*, New York, 1846, p. 140.

semicircular enclosure among the tumuli at *C* (apparently the same as my *a*) is placed the sculptured granite (?) stone, represented in the annexed cut (fig. 13). It lies due east and west. The dark shadow *B* represents a sink or hollow three inches deep at the sides, and six at the top and bottom. This is known as the 'fainting stone,' as it is alleged that all who recline on its surface are sure to experience lassitude, or lose animation for a while." In another publication, quoted by Bancroft, Mayer states that "it is ten feet and a half long, and five feet wide, lies exactly east and west, and is found in the center of a small group of mounds. The cut shows the sculpture on the face turned toward the south, that on the top and north being very indistinct."<sup>10</sup> Other citations could be made, but these are sufficient for my purpose.

I wish now to call attention to this figure in connection with the idol last described. In reading the various accounts of the two objects, I observed that all refer to the same spot, and that the surroundings are alike; also, that observers who visited the locality previously to the time of Maximilian describe the "fainting stone," while those visiting it subsequently describe the great idol, no single visitor, so far as my reading goes, having mentioned both. From these rather extraordinary facts I was led to surmise that possibly all the accounts referred to one and the same stone, the earlier observers having seen the back and part of the sides of the prostrate figure, and the later writers, the whole upright image or such part of it as happened to remain above ground.

I at once proceeded to make comparisons, and found many remarkable analogies along with some points of difference. Constructing a front elevation from the lithograph of Almaraz, I placed it by the side of Mayer's cut of the "fainting stone." I found it necessary to invert Mayer's figure before a comparison could begin. Having done this, the cap stones of the two figures corresponded very closely, as will be seen by reference to the illustrations. At first, I found what appeared to be an insuperable difficulty, in the presence of a base in one figure and the absence of such a member in the other. However, by a study of the dimensions given by the various authors, I discovered that the drawings of the idol were all upwards of ten inches short; and upon obtaining the original account by Almaraz, already

<sup>10</sup> Mayer, *Mexico as it Was and as it Is*, Philadelphia, 1847, p. 222.



quoted, I found that he referred definitely to a square base, although it does not appear in his illustration. This error probably came from obscurity in the photograph and a lack of proper supervision on the part of the author when it came to be engraved. The true form of the monolith is therefore shown for the first time in fig. 14, and the correspondence of the two objects under consideration in general outline is clearly established. There are slight discrepancies in the dimensions given, but nothing that might not result from careless measuring or average guessing.

And now, for convenience of comparison, let us assume that all the descriptions refer to the same monument, and let us attempt to discover just how Mayer must have seen the figure. As it stands to-day, the face is to the west, and hence in his time it lay upon its face with the top or head in that direction, since in raising it Almaraz could hardly have turned it around. This position would place the left side to the south and the right toward the north. Mayer must, therefore, have made his sketch from the left side: the side now in the best state of preservation. He could not, however, have seen all of either side, as the stone was partly buried, and in all probability some license was taken in constructing the profile. The drawing is highly mechanical (a marked characteristic of his map, also), and the lines are given with a precision that makes no allowance for rounded edges or broken corners; and, since he regarded it as an altar, the outlines given were probably influenced by this view. It is certain that it was placed with that end up which gave it most decidedly the appearance of an oriental altar. I think, however, that the archæologist who regarded only American sculpture would place it as I place it in fig. 14. It should be noticed that in the idol the carving on all sides save the front is purely geometric and arranged in horizontal bands, as in the "fainting stone," and that Mayer, while he obtained his details from the left side, must have drawn his profile from the back, or what was then the top.

Continuing our comparison, it will be noticed that the number and position of the leading features are identical, and that the proportion and details vary but little. We have the same horizontally grooved cap or turban with the deep undercutting below it, the rounded shoulder differing slightly in detail, the vertical space at the sides, the double row of beaded mouldings with the depressed decorated zone between, and below this the legs and base. It will

be seen that in the lithograph of Almaraz the greater part of the depressed belt between the mouldings is in shadow, and that a line of *nine* triangular figures appears along the lighted lower margin. A much more elaborate design occurs in the sunken belt of the "fainting stone," but the lower part shows *nine* triangular figures. It seems to me highly probable that, were it not for the shadow, we

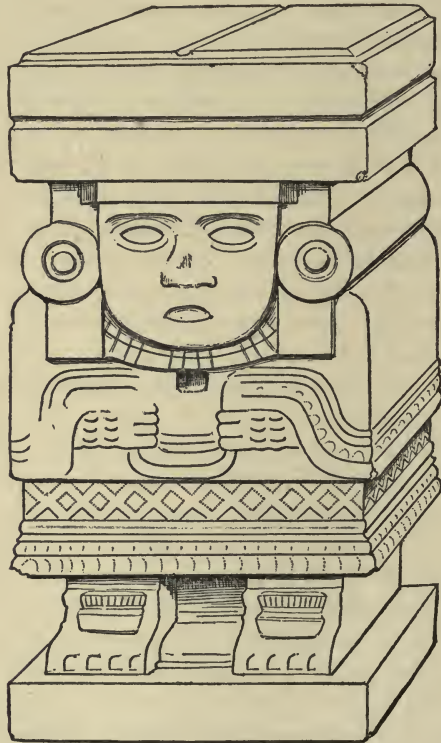


FIG. 14.—*Theoretical completion of the monolith.*

should see the same design in both, as shown by dotted lines in fig. 14. The decorated bands and mouldings represent the garments. The upper moulding is the skirt of the mantle which runs horizontally along the sides, perhaps the back, and passes over the arms and through the hands, forming a festoon in front. The depressed space is the belt, and the heavy moulding below is the

margin of the skirt of the body-garment. The rectangular depression given by Mayer exactly corresponds in size with the depression between the legs of the figure as seen from the front, and probably occurs at the back of the figure as indicated by him. There will also be found a close correspondence in the details of the mouldings, and certainly a remarkable analogy throughout.

When the great monolith is again rescued from the earth, it is probable that the question here raised can be finally settled, and we shall know whether or not the luckless idol has really been made to do duty as an altar, a pillar; a "fainting stone," a sacrificial stone, and a god of the Aztecs, taking in literature three separate uncorrelated guises at one and the same time. As to what the great sculpture should be called, it is useless to speculate. In time it will probably be identified with some god of the aborigines. Although not indicating a very high stage of art, it is simple and imposing, and compares well with the better-known monoliths of the National Museum. Its position at the time of the Conquest was certainly not far distant from the spot on which it now stands.

WILLIAM H. HOLMES.

## THE REVIVAL OF SCULPTURE IN EUROPE IN THE THIRTEENTH CENTURY.<sup>1</sup>

[*Plate XI.*]

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### II.

Nicola Pisano's attempt to revolutionize sculpture by divorcing art and religion failed, because the psychological movement which was to bring about the fall of religious art and replace the Christian by the classical ideal, although it had begun to show itself in both Church and State, had not yet influenced the Fine Arts. His art, grand and impressive as it was, raised little response among contemporary artists. It was a representation of simply human power sufficient unto itself, and this characterizes his ideal as natural: in this he differs from the French revival, which, though largely laical, never ceased to be religious and supernatural. It is true that the time had come in Italy for a change in the arts, and that Niccola gave an impulse to the movement; but he cannot be called the leader of the revival in sculpture, because he exercised no predominant influence on the artists who succeeded him. In fact, they returned to the religious ideal, which attained its perfection in Andrea Pisano; and even Ghiberti and Donatello did not reach that purely human sublimity posited by Niccola in his various types of heads. Niccola's relation to the numerous school that sprang up around him is one of great intricacy, and ought to be more clearly defined. The fact, that no two of the works attributed to Niccola are in the same style, does not seem to have proved a stumbling-block to critics. The share of the school in all works except the Pisan pulpit (1260) was very large; in the pulpit of Siena (1266-68) and in the shrine of San Domenico of Bologna (1267) it certainly preponderated.

His new departure and display of creative genius consisted in the invention, not of new subjects, but of powerful individual types of humanity, and he was thoroughly successful only in his heads and most

<sup>1</sup> Continued from page 45 of the JOURNAL.

of his nude figures, for his draped figures are devoid of proportion, and often, as in the foremost kneeling king at Pisa, quite misshapen.<sup>2</sup> These Roman types created by him are found in their original form only in the Pisan pulpit; at Siena the corresponding figures are inferior reproductions, whereas the subjects in which there is a deviation from the Pisan type show original genius different but parallel to that of Niccola.<sup>3</sup> The shrine of San Domenico probably was never handled by the master: one can detect, at most, but a general relation to his known style, while the entire absence of individual character and classical spirit in the heads, as well as the presence of a uniformly effeminate religiosity of expression, stamp it as the work of a follower (Fra Guglielmo Agnelli), from the master's designs. It would seem, then, that Niccola's school, even while working from his designs and under his direct supervision, failed to be inspired with the same spirit.

As soon as Giovanni was untrammelled, he showed himself to be animated by the facile dramatic and naturalistic element of the Gothic

<sup>2</sup> The masterly modelling and action of the nude figures in the relief of the Last Judgment at Pisa, which ranks in this respect above the pulpit of Siena to which it is somewhat related in style, presents a problem difficult of solution. All the heads that remain differ in type from those of the other reliefs, and remind us of the pulpit in San Giovanni at Pistoia: but, furthermore, we find to our surprise in this Last Judgment, instead of the massive, reposeful, and sometimes clumsy and impassive figures of the other compartments, lithe and finely-proportioned forms, full of spirit and action. This difference is quite beyond that arising in the nature of the subject. A critical and artistic eye cannot fail to draw a deep line of separation between this and the other sculptures of the pulpit, and must find it very difficult to believe it to be by the same hand, except at quite an interval of development. If not Niccola, who could be its author? This is impossible to conjecture, as all Niccola's known pupils, excepting Guglielmo Agnelli, were too young to have attained this mastery. It is sufficient for our purpose to emphasize the fundamental difference of ideal and style.

It is noticeable that Niccola did not undertake figures in the round, of any importance, but confined himself to bas-reliefs. This is another point of contrast with the French revival. Giovanni, however, produced statues, single and in groups, among his first works.

<sup>3</sup> What portions of this pulpit belong to each of the five artists who worked on it, will always remain a problem. I would suggest that Giovanni might have executed most of the corner figures; that the Last Judgment, the adoration of the Magi, and the Council of Herod are not characteristic of either Niccola or Giovanni, though they are works of great power and talent. The hands of Lapo and Donato, if perceptible at all, may be connected with the Crucifixion, the most inferior of the reliefs.

movement. He gave to it, of course, a stamp peculiar to himself; still a comparison will show that we should not be wrong in assigning to the best artists of France an equal and in some cases a superior rank, though their names are unknown to us. It is a common and popular fallacy to need a name as a hook on which to hang renown: the very fact, that the sculptures of Notre Dame and of Chartres are by unknown artists, seems at once to stamp them as inferior to those executed by an artist whose fame has been trumpeted for centuries.

Giovanni's work is very unequal. The pulpit of Sant' Andrea at Pistoia (1301), so much praised, is in reality his most inferior work, and cannot bear comparison with that in the neighboring church of San Giovanni, attributed to Guglielmo Agnelli the pupil of Niccola; which, although very different hands are evident in it, seems to the writer to be in many parts the work of Niccola himself. In the pulpit of Sant' Andrea the figures are often shapeless, the draperies thin and without modelling, the heads weak and characterless, the expression grimace, and the action extravagant: the whole has an unfinished, unconscientious appearance.<sup>4</sup> It would seem impossible that the same artist should produce the Madonna and Child with adoring angels over the portal of the Cathedral of Florence: the simple majesty, dignity, and repose of the figures, and the broad forms of the drapery make it one of the most admirable of Giovanni's works, and worthy to stand by the side of the finest compositions on Niccola's Pisan pulpit. Another beautiful work is the tomb of Pope Benedict XI., in San Domenico at Perugia (see Perkins, *Tuscan Sculptors*, pl. IV), which equals the best French work. Other single figures by him are fine, like those over the door of the Baptistery of Pisa; but in his elaborate reliefs he allows a craving for artificial and theatrical effect to destroy the harmony of the composition and the character of the individual figures. This is most forcibly shown by comparing the relief of the murder of the Innocents with any of the remarkable single figures placed between each

<sup>4</sup>Still more extravagant was the style of the pulpit which Giovanni executed, later, for the Cathedral of Pisa: its scattered fragments when brought together, as they have lately been, in order to reconstruct the pulpit, show, as Prof. Dobbert remarks, the acme of Giovanni's naturalism, his opposition to real plastic beauty and his contrast in this respect to Niccola. All the defects of the Pistoian pulpit are here exaggerated and combined with an element of vulgarism. These sculptures are rightly regarded as proofs of a foreign—probably German—influence.

relief on the Pistoia pulpit. Even in execution the contrast is evident: hasty and careless in the reliefs, full of careful detail in the figures.

The question naturally arises, whence did Giovanni adopt a style not derived from his father or any other Italian artist, but which was strikingly Gothic. Was it not from an outside impulse, from the great movement going on throughout Central Europe? It is probable that the influence of foreign schools on the Pisan was important and continuous; and all will recognize the affected pose of many of the Pisan figures, with twisted neck and uneven posture, in the earlier sculptures of Strassburg and the figures at Reims and Chartres belonging to the latter half of the thirteenth century, as well as in some of the German sculptures. Vasari, in his life of Niccola and Giovanni, mentions German sculptors as working with them: and, besides, we know in particular of a Ramo di Paganello *de Ultramontanis*, as gaining a great reputation at Siena (1277 to beg. XIV). It is uncertain whether we are to regard these foreign masters as really Germans, or as belonging to the Rhenish or French schools.

It is unnecessary to enter the limits of the fourteenth century and speak of the new allegorical school; of the interesting reliefs on Giotto's Campanile; of Andrea Pisano; or of the wonderful façade of Orvieto. Many works of this period show the continuance of foreign influence; and in no case could the façade of the Cathedral of Orvieto be adduced as a criterion of the state of the art in Italy, for it bears strong evidence of a foreign origin and of at least two very different schools; and there are many reasons for believing it to have been executed under the direction, if not by the hands, of foreign sculptors.<sup>5</sup> However, the real question is not, which is better, the French work of the thirteenth or the Italian of the

<sup>5</sup>The two central pilasters, with their broad squarely-built figures, strongly-marked Northern physiognomies, and intricate symbolism, are apparently conceptions of one mind, and this mind not of Italy. The Creation and Judgment pilasters, on the extreme right and left, have many points in common; the latter, though inferior in treatment of the human figure and the drapery, excels in forcible dramatism. The Creation pier reminds of Andrea Pisano, who probably came to Orvieto, but is superior to any known work of his. It is not easy to see where the foreign element in these sculptures begins and ends: it may be due to foreign sculptors whose Northern style a residence in Italy had modified. The above-mentioned sculptor Ramo di Paganello, who was *maestro dell' opera* at Orvieto at the beginning of the XIV cent., probably gave the design, if he did not take part in the execution, of the reliefs.

fourteenth century: it is simply one of precedence in the revival of the thirteenth century.

In France the change in the Fine Arts which we call the "transition" from the Romanesque to the Gothic cannot, as in Italy, be separated from the general movement in the consciousness which was at work during the second half of the twelfth century. Viollet-le-Duc remarks: "L'évolution de l'art Français coïncide avec le développement de l'esprit communal, l'affaïsement de l'état monastique et l'aurore de l'unité politique." This desire to find an exclusively laical tendency in the revival was to be expected from Viollet-le-Duc's anti-Catholic standpoint. This view has been opposed with force and abundant proof by Anthyme Saint-Paul in his volume, *Viollet-le-Duc, ses travaux et son système archéologiques* (1881), which is one of the most important contributions of this decade to the study of the revival in France, especially in architecture. It is not to be denied that, although the monastic orders seem to have given the first impulse to the new development, during the transitional period, art no longer remained their almost exclusive property, and became more laical without ceasing to be religious, and that individual artists began to be prominent and to gain renown. The building of the great cathedrals may not have caused, but it certainly assisted and hastened, the development of the Gothic. The same spirit which formed the great Scholastics, the spirit of systematization, of comprehensive and encyclopedic learning, governed also the plastic arts. The irregular and unsystematic selection of subjects which ruled during the Romanesque period, when local legends were often represented and no unity of purpose held in view, was entirely abandoned: there arose classes of subjects, differently co-ordinated, of a most complicated and at the same time most orderly character, taken chiefly from the Old and New Testaments, but including also symbolic and allegorical subjects, new creations of the mediæval artist. It is true that many of these subjects had already been represented here and there by Romanesque art, but very seldom in any real correlation. The encyclopedic spirit is shown, however, in the wonderful *Hortus Deliciarum* of c. 1180. Didron has called special attention to the fact, evident in itself, that the sculptures of the Gothic cathedrals are the carrying out by Art of the system embodied in the general encyclopedias of the period, as an example of which he selects the



*Speculum Universale* of Vincent de Beauvais. The aim of the sculptors was to represent the history of the world, symbolical, moral and historical, in series of grand correlated cycles, of epics in marble. It is said that art for art's sake does not allow the subject to influence a critic in his judgment of an artist; but if imagination, invention, and a perception of unity and harmony, are to be considered in ranking an artist, then, in comparison, how inferior a position must be assigned to the Italian sculptors of the Gothic period.

Let us turn from the thought which inspired the French sculptor of the thirteenth century to the form in which he clothed it. During the short period embracing the few years before and after 1200 both schools, the archaic and the new, worked together. Perhaps it is hardly correct to speak of two schools; the merging was so subtle and so much more rapid in certain provinces that, during this short period of rare activity, the older artists, who held to the methods in which they had long worked, were often employed side by side with younger artists who strongly felt the influences of the new movement. As was natural, the change in sculpture did not show itself until nearly fifty years after the beginning of the architectural revolution initiated in 1140 at St. Denis.<sup>6</sup> The statues at the portal of S. Anne at Notre Dame are good examples of the transition from the architectonic figures of c. 1140 to the graceful productions of Chartres (1230-1240), still holding to the earlier slender and compassed forms, but with new elements of beauty in face and drapery (pl. xi); while the sculpture of Laon, executed also about 1210, shows the new style in an unformed, somewhat rude condition. The encyclopedia was developed with greater or less detail at Laon, Étampes, Reims, Chartres and Amiens in different styles and degrees of merit.

The revival in sculpture soon spread from the Ile-de-France, its birth-place, on all sides, and swept before it many of the existing local distinctions, so that an individualistic, self-conscious movement, instead of producing, as would seem natural, a greater diversity, led to a unification of the fine arts by the annihilation of many of the provincial schools, and the substitution of a more general ideal. This was true in sculpture as in architecture and the

<sup>6</sup> We do not mean to indicate by the term "revolution" any violent, antagonistic movement: on the contrary, we hold to the view that the Gothic is a perfectly logical and natural successor to the Romanesque.

smaller arts, and resulted in the establishment of a truly Frankish type in art. This does not imply that any one familiar with the subject cannot easily recognize works belonging to the various schools of Ile-de-France, Champagne, Burgundy, Normandy, Anjou, etc.; but that the distinctions between them were never radical, and became fainter as time passed.

Notwithstanding this unity, French sculpture certainly was not, as some suppose, turned out from one mould, without any mark of individuality. There was as great a difference between its chefs-d'œuvre and the productions of inferior artists, as between the works of Niccola and those of one of his obscure followers. It is not necessary, in order to stamp as a genius the sculptor of the figures on the northern porch of Chartres, that his name should be known; nor is it difficult to realize that Jean de Chelles, who sculptured in 1257 (see pl. III) the beautiful side-portal of Notre Dame, was a far more ideal and perfect artist than the naturalistic sculptor who represented the same subject, the stoning of Saint Stephen, on the small portal at Bourges. The gradual expansion of the new style is easily traceable: at N. Dame itself the earlier statues of the Porte Ste. Anne, as already noticed, are somewhat related to the Romanesque; but the main portal and the Porte de la Vierge (c. 1215-1220) show a far more developed and freer art, though hardly a dozen years could have elapsed. Between 1230 and 1240 were executed most of the sculptures of Chartres; then come those of Bourges, Amiens and Reims, all within a period of forty years at most. The sculptors at Bourges are more naturalistic and coarse, and less artistic: those of Reims combine religious fervor with richness of form and beauty of pose; their types begin to lack the simplicity of Notre Dame and even of Chartres. The fullest development before the decadence, is attained, shortly after the middle of the century, in the statues of the interior of the Sainte Chapelle.

In order to make more definite the comparison between these national schools, let us examine some of the important elements which enter into sculpture, and see how the French school meets these requirements, as compared with the Italian.

Anyone familiar with Byzantine ivories and miniatures, with Romanesque frescos and the mosaics, as well as with the pre-Pisan sculptures, will recognize that Niccola and his successors retained the subjects that had been handed down to them from preceding

centuries, preserving, in many, even the details of the composition. Allegory was not unknown, but did not at first become popular: a fine early example of it is the fountain at Perugia by Niccola and Giovanni. It was only during the first part of the fourteenth century that Italian sculptors attempted to depart much from tradition and to create new subjects. Then Giotto's Campanile and the façade of the cathedral of Orvieto show a decided change in this respect. At Orvieto biblical scenes are conceived with an exuberance of invention and a beauty of treatment most unexpected. It is the only façade in Italy which has such a series of reliefs, and it stands alone in conception and style—a perpetual enigma. The small reliefs on Giotto's Campanile are the most notable examples of the allegorical subjects so common in France. Much stress has been laid upon the influence of Dante in producing the allegorical spirit of this time in sculpture and painting: it would be far simpler to bear in mind that there are few allegories in Italian sculpture of which examples are not to be found in earlier French works or even in the Romanesque sculpture of Italy.<sup>7</sup> As a rule, the Italian sculptors of this period (excepting Niccola) were deficient in psychological feeling and in the expression of character,<sup>8</sup> as well as in power of imagination, and wanting in the religious sentiment which inspires original creations in the sphere of Christian art. They have an excess of personal, biographical incident, which is another point of contrast with French art. Niccola and Giovanni also lack the intuition of individual beauty characteristic of the subject treated: their compositions do not possess that unity in which the French sculpture excels from a perception of the concordance of type, consciousness, and subject.

INVENTION OF  
TYPES AND  
SUBJECTS.

<sup>7</sup>The *Trivium* and *Quadrivium* of the Campanile, the Virtues of the Pisan pulpit and of Balduccio, and the allegorical figures on the fountain of Perugia had their prototypes on most of the French cathedrals; while for others, like the Labors of the twelve months, the signs of the Zodiac, etc., it is only necessary to remember the cathedrals of Ferrara, Arezzo and Verona.

<sup>8</sup>Another exception must be made for the sculptor of some of the reliefs on the Siena pulpit (Adoration of Magi, Last Judgment, and Council of Herod). If he is neither Niccola nor Giovanni, we are tempted to call him Arnolfo, as we know that Arnolfo's share in the pulpit was important. The heads in these reliefs are careful and masterly studies, full of character and individuality; some are evidently faithful portraits.

The capacity of the French sculptor to invent types and subjects knew hardly any bounds. The eighteen hundred statues and figures at Chartres and the almost equal number at Amiens, Reims and Paris exemplify the extent of his creative imagination. Even in the interpretation of the same subject, the different artists show a remarkable fertility of invention and no tendency to imitate: both in conception and in artistic treatment, hardly any two examples are alike. The twelfth-century sculptor blocked out statues faithfully reproducing the individuals among whom he lived and worked: but the Gothic artist possessed a higher psychological perception; he embodied, with the eye of genius, the leading characteristics of a class of individuals, of a society, of a race. This typical form of individualization went hand in hand with a great development of portraiture<sup>9</sup> and of genre sculpture.<sup>10</sup>

The dramatic element played an important part in the Pisan school, and with Giovanni was often carried to great excess. The French sculptor usually aimed at repose: he had some of the Greek aversion to violent action, and never sought to produce exaggerated or even striking effects. Still, one often meets with scenes where the feeling is none the less intense for being quiet, and others where the action is quite pronounced, as in the execution of St. Stephen on the side-portal of Notre Dame (pl. II). Early examples, of the end of the twelfth century, are the two reliefs over the portal at Senlis: the beautiful group representing six angels placing the Virgin in her tomb is full of true dramatic power and grace. A weird and startling dramatism is embodied in a small group on the central front-portal of Notre Dame: it is the figure of Death on a horse, upon whose rider, a charming youth, she has just inflicted a mortal wound: the grim and fateful female figure

<sup>9</sup> As early as the end of the XII cent. there are examples of portraiture: *e. g.* portrait-statues of Philip-Augustus and of St. Louis in Notre Dame, of Hugues Foucault at the Cath. of Mantes; the sarcophagus of Thibault III (d. 1201) formerly in Notre Dame had ten figures of members of his family; statues of Raymond Béranger and Béatrice his wife, at Aix: statues of Kings of France, including Philippe le Bel, and that of Enguerrand de Marigny, erected in 1299 in the *Palais de Justice*; each successive King added his own statue (Em. David, *Hist. de la Sculpture Française*, pp. 55, 57, 66, 72).

<sup>10</sup> Cf. episodes in life of students of University of Paris on S. portal of transept at N. Dame.

with bandaged eyes, the lean unearthly horse, the youth bent backward with his long hair streaming are full of tragedy.

The study of drapery in its manifold effects has hardly ever been carried to a greater degree of perfection than at this time in France. Although Gothic drapery often has a strongly classical character, especially like the pure Greek type, it would be wrong to attribute this excellence to an imitation of the Antique :

DRAPERY.



FIG. 15.

in fact, a great part of the originality of the French sculptor consisted in his prolific invention of artistically-conceived drapery. This exemplifies the truth, that draped figures stand for the highest form

of sculpture and the most perfect presentation of the human individual, keeping physical beauty in due subordination to beauty of mind. It seems probable that the artist in making his preliminary sketches first drew the nude figure in the desired position and afterward draped it; thus explaining the admirable pose which is invariably to be seen in the sculptures of the thirteenth century. At times, and for some higher artistic reason, the arrangement of the drapery was not as it would naturally hang. One great merit is that the drapery never overcomes the figure, and that no attention is called to it by artificial means. A fine example of single drapery effects is given in fig. 15, a mutilated statue from the W. façade of N. Dame at Auxerre,<sup>11</sup> and the drapery on many figures at Chartres (cf. pl. III) is beautifully managed. Composition in drapery was also well-studied, and often results in most harmonious and even dramatic effects. The resurrection scene on the lintel of Notre Dame (pl. XI) is an instance.<sup>12</sup> Here, contrary to all custom, the figures are draped: there is life in the movement, a sweep to the drapery, harmony in the lines, and unity in the composition.

Was this perfection of drapery attained at the expense of the figure? This leads to the further enquiry: Did these sculptors study the nude? the antique? and were they acquainted with any canons of proportion? I suppose that these queries would be quite generally answered in the negative,—but, strangely

STUDY OF  
THE NUDE.

enough, it would seem to be otherwise. The Gothic sculptor considered the study of the nude to be a part of his scientific training, but he used it in a subordinate relation entirely: it was a necessary step to a proper comprehension and representation of the draped figure. The spirit and taste of the age did not favor the display of the human form, a display which, as no one will dispute, would have been most unsuitable in the treatment of religious art, and which always attends the degradation of its ideal. The sketch-book of the French architect Vilard de Honnecourt (1230–1240),<sup>13</sup> for example, gives a number of figures drawn from the life, and drawn in a most

<sup>11</sup> Viollet le Duc, *Dictionnaire*, VIII. pp. 253–4.

<sup>12</sup> This lintel was restored in 1853; how extensively I do not know: the two lower heads on the left, of a woman and a child, seem to me modern; perhaps also that of the King in the centre.

<sup>13</sup> Lassus, *Fac-simile of the sketch-book of Wilars de Honnecourt, an architect of the thirteenth century: translated and edited by R. Willis*. London, 1859, Parker.

realistic manner: this certifies to the use of models. There is not the slightest reason to consider Vilard as an exception: in fact he was not even a sculptor by profession. The scenes in which the mediæval sculptor allowed himself to display the human figure were few; the most common was that of the Last Judgment. The different methods of treating this subject are interesting: it is vigorous at Chartres, vulgar at Bourges, artistic and refined at Reims; but nowhere is there an approach made to Niccola's mastery of the nude human form, as shown in his Pisan pulpit. It is true that none of Niccola's successors inherited this mastery, which is in striking contrast to his incapacity in the draped figures.

The manner of modelling the figure under the drapery is another interesting feature: in French sculpture this is done to perfection, without superfluity of drapery, but also without undue prominence of the form beneath, or that meretricious of conception which so characterized the Renaissance. Niccola never attained this modelling, and Giovanni very seldom. Geometry, as is well-known, entered largely into Gothic architecture, but it was a most striking feature in sculpture, as well. By the adoption of certain geometrical rules for establishing the relations of the different parts of the body, French sculptors seem to have laid down a canon of proportion. Were it not visible in the works themselves, it would be proved by the album of Vilard de Honnecourt, which contains many sketches of this kind, in which he not only shows how to outline the human figure in every conceivable position, but applies similar geometrical tests to the drawing of dogs, horses, lions, birds, etc. (cf. Viollet-le-Duc, *Dictionnaire*, VIII. 265-269).

The study of the antique is attributable, in a certain measure, to the Pisan school, but especially to Niccola, as it is hardly perceptible in subsequent sculptors. The opinion that French sculptors of the thirteenth century were certainly on STUDY OF THE ANTIQUE. an equality with those of Italy, if not in the study—for which they had not the same opportunities—at least in the application of the antique, may seem paradoxical. But in those days artists travelled very extensively, through not only their own but foreign countries, and this enabled them to see and sketch antique sculpture. Of course, the works chosen for study were usually the draped statues, and of such Roman works we find more than one sketch in Vilard. A classical feeling, perceptible in some of the

French schools, did not exist in others : it is seen in the best statues of Chartres and Reims. Of the latter Didron remarks that they are "chefs-d'œuvre that will bear comparison with the finest statues of antiquity. In action, expression, and design they are almost unequalled. . . In the rich yet free arrangement of the drapery these works are especially classical."

We see, then, (1) that the development of sculpture in France led gradually, towards 1200, to the rise of a grand ideal school, which set up for itself a type of perfection after which it was continually striving, and which combined perfection of technique and the study of human nature with a wealth of ideas and conceptions : (2) that this sculpture attained its fullest development before Niccola executed in 1260 his famous pulpit, and nearly half a century before the genuine foundation of the Pisan school by Giovanni : (3) that the types of the Pisan school after Niccola may well be considered, not as entirely original with them, but as ante-dated by foreign works, French or German : (4) that French sculpture, though inferior to Italian in its treatment of the nude, far excels it in the use of drapery and in the conception of the draped figure : and (5) that in the sphere of fertility of invention, comprehensive genius, psychological power, conception of characteristic beauty, and unity of form and ideal, the preëminence of the French is indisputable.

We must, then, conclude, that to France belongs not only priority but superiority in the revival of sculpture in Europe in the thirteenth century.

A. L. FROTHINGHAM, JR.



## NOTES.

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### NOTE ON J. R. S. STERRETT'S "INSCRIPTIONS OF ASSOS."<sup>1</sup>

In addition to the corrections proposed by Mr. Ramsay to the inscriptions from Assos (*Journal*, i. p. 149 and foll.), I would add a remark referring to No. XIII. Dr. Sterrett reads [πάτρῳ]να τῆς νεότητος. This translation of the latin title *principem juventutis* is unknown to me; inscriptions and authors give only πρόκριτος τῆς νεότητος and ἡγεμόν νεότητος, as I have observed in my *Traité d'épigraphie grecque*, p. 533. In consequence, I propose to restore [ἡγεμό]να τῆς νεότητος. Compare *Monumentum Ancyranum*, ed. Mommsen, p. 52: ἑπιεὶ δὲ Ῥωμαίων σύπαντες ἡγεμόνα νεότητος ἐξάτερον αὐτῶν προσηγόρευσαν.

SALOMON REINACH.

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### CORRECTIONS TO W. M. RAMSAY'S "NOTES AND INSCRIPTIONS FROM ASIA MINOR."<sup>2</sup>

#### II.

In these inscriptions on p. 140, where Dr. Roehl read ENπOΠIOY, I read ENEδΠIOY: I understood that the otherwise unknown word ἐνέδριον might denote the rows of seats in the theatre, and interpreted the inscription as recording that "four benches, reckoning from this point, were appropriated to the Porters who unite in the worship of Asklepios." After the paper was in print, it occurred to me that the first letter was not E but C with a small upsilon within it: I again consulted the stone, and found that this is certainly the case. The unparalleled word ἐνεδρίου is therefore dismissed, and συνεδρίου takes

<sup>1</sup> *Papers of the American School of Classical Studies at Athens*, vol. 1, 1885, pp. 1-90.

<sup>2</sup> *Journal*, i. pp. 138-151.

its place. *Συνέδριον* can have nothing to do with the theatre: it must be the Senate-house. My interpretation therefore falls to the ground. *Βάθρα* may denote either benches, or pedestals similar to the square block on which the inscription is engraved, and the latter sense must probably be accepted in this case.

## IV.

Mr. Sterrett's recent journey has thrown a flood of light on the topographical points discussed here, and on many others besides: and, if he performs the work of publication as well as he has that of exploration, his account of his journey will be one of the most important events in the study of Anatolian Antiquities.

## VI.

In XXXI it would require less correction of Mr. Sterrett's copy to read a[c] for [et]. I omitted inadvertently two other necessary corrections in the text, Fl(aviis) for f(elicibus) I(mperatoribus), and [p]iis for diis.

W. M. RAMSAY.

## REVUE DE LA NUMISMATIQUE GRECQUE ET ROMAINE.

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### I.—TRAVAUX PUBLIÉS DANS LES RECUEILS PÉRIODIQUES.

Je me propose de donner périodiquement à l'*American Journal of Archaeology* une revue sommaire des principaux travaux sur la numismatique et un aperçu des découvertes récentes dans cette branche des sciences archéologiques. Je me restreindrai, en général, à la numismatique grecque et romaine : elle seule, en effet, est d'un intérêt général. La numismatique du moyen âge a forcément une portée plus restreinte : chacune de ses branches n'ayant, le plus souvent, d'importance que pour l'histoire locale de tel ou tel pays. Je ne ferai donc guère d'exception que pour les médailles de la Renaissance qui, tant par leur mérite artistique que par l'histoire des artistes qui les ont modelées, sont dignes, au premier chef, de fixer l'attention de tous ceux qui s'intéressent à l'histoire de l'art en général. Dans le courrier d'aujourd'hui, je m'occuperai exclusivement des *travaux publiés dans les Revues et les recueils périodiques* sur la numismatique grecque et romaine, réservant pour une autre communication une *revue des livres de numismatique* les plus récents.

La numismatique de l'Étrurie s'est enrichie de deux mémoires qui contribueront dans une certaine mesure à éclaircir les nombreux problèmes d'attribution, de lecture et de chronologie que soulève la série des monnaies étrusques. Le premier est dû au P. Garrucci qui vient de mourir ; il traite des origines du monnayage d'or et d'argent en Étrurie.<sup>1</sup> On sait que les plus anciennes pièces étrusques en or et en argent portent des types copiés sur des monnaies grecques, la Gorgone et le lion ; le P. Garrucci remarque, d'autre part, que ces pièces sont frappées dans le système attico-euboïque inauguré par Solon. Les Étrusques ont pris des types de monnaies grecques et ils ont appliqué dans leur monnayage l'étalon monétaire des Athéniens ; par suite, leurs plus anciennes espèces ne sauraient remonter à une époque antérieure à l'an 160 de Rome (594 av. J. C.).

Le second des travaux numismatiques sur l'Étrurie est celui de M. I. Falchi ;<sup>2</sup> il traite spécialement de Vetulonia. L'auteur place l'emplace-

<sup>1</sup> *Annuaire de la Société française de Numismatique*, 2e trimestre, 1884.

<sup>2</sup> *Annuaire de la Société française de Numismatique*, 3e trim., 1884.

ment de cette ville sur la colline de Colonna, près du marais de Castiglione della Piscara, au point où la Table de Peutinger marque *Velinis*. Les pièces portant la légende étrusque VATL sont de Vetulonia; il y a des sextans, des quadrans et des onces. Les monnaies d'argent à revers lisse attribuées, par M. Falchi, à Vetulonia, ont été par la plupart des numismatistes classées à Populonia; M. Falchi plaide en faveur de l'antiquité et de l'importance prépondérante de Vetulonia.

M. de Hirsch a publié un certain nombre de pièces intéressantes de sa collection, sous le titre: *Monnaies de Thrace et de Macédoine*.<sup>3</sup> Nous signalerons notamment un tétradrachme archaïque de Chersonesus de Thrace: Lion passant, à droite, retournant la tête. **R.** Tête casquée de Minerve à gauche, dans un carré creux. Il y a aussi des pièces archaïques des Bisaltes avec l'inscription ΒΙΞΑΛΤΙΚΟΝ, qui est rétrograde sur les plus anciens exemplaires; une monnaie attribuée dubitativement à Getas, roi des Edoniens; un tétradrachme de Sermyle, avec <ΕΡΜΥΛΙΚΟΝ; des pièces des rois de Péonie Lycecius et Audoléon; un tétradrachme d'Alexandre le Grand, avec une feuille de palmier, symbole qui ne figure pas dans la nomenclature de L. Müller; enfin, un statère d'or de Démétrius Poliorcète, intéressant à cause de ses monogrammes.

Nous devons nous étendre ici spécialement sur la numismatique de l'île de Crète qui s'est récemment enrichie d'études qui contribueront dans une large mesure à la préparation d'une monographie générale des monnaies de cette île, travail qui rendrait tant de services à l'archéologie et à l'histoire. M. Warwick Wroth rédigeant le catalogue des monnaies crétoises du British Museum, a publié une étude préparatoire à ce classement.<sup>4</sup> Il restitue à Allaria le tétradrachme du British Museum sur lequel on peut lire ΛΑ ou ΑΛ et que Ferdinand Bompais attribuait à la Laconie; la restitution de M. Wroth est justifiée par l'existence de pièces aux mêmes types, portant ΑΛΛΑΡΙΩΤΑΝ. Le même auteur signale comme particulièrement intéressant le tétradrachme suivant d'Aptera: ΑΠΤΑΡΑΙΩΝ. Tête d'Artémis à droite; devant, ΠΥΘΟΔΩΡΟΥ. **R.** ΠΤΟΛΙΟΙΚΟΞ. Guerrier armé du bouclier, de la lance et de la cuirasse, étendant la main à gauche, sur un arbre. Le nom ΠΥΘΟΔΩΡΟΥ est celui de l'artiste qui a fabriqué la médaille; ΠΤΟΛΙΟΙΚΟΞ est un nom de magistrat. Le guerrier du revers est, d'après M. Wroth, Pteras, le fondateur d'Aptera.

Parmi les pièces de Cnossus, nous remarquons les deux suivantes: 1. Le Minotaure agenouillé à droite et tenant dans sa main une pierre. **R.** Tête jeune, à droite, dans un carré formé de méandres, Arg. Les méandres représentent évidemment le fameux labyrinthe; quant à la tête qui

<sup>3</sup> *Annuaire de la Société française de Numismatique*, 1<sup>er</sup> trim., 1884.

<sup>4</sup> *The Numismatic Chronicle*, 1884, p. 1 et suiv.

est au centre, M. Wroth voudrait y voir celle de Thésée, et il la compare avec la figure de ce héros combattant le Minotaure, sujet représenté sur une cylix du British Museum.—2. Taureau bondissant à gauche et emportant Europe sur son dos; dessous, deux dauphins. **R.** ΚΝΩΞΙΩΝΝ: le labyrinthe; entre les lettres K et N de la légende, une étoile. On a réuni sur cette pièce de bronze les types de Cnossus et de Gortyne; c'est peut-être une monnaie d'association entre ces deux villes. Polybe raconte (IV., 53-55; VII., 12, 9) qu'en l'an 220 av. J. C. il y eut effectivement une alliance offensive et défensive entre Cnossus et Gortyne. M. Wroth ajoute encore de judicieuses remarques pour distinguer les têtes de Jupiter, d'Apollon ou de Minos sur les monnaies de Cnossus.

La belle tête de femme qui figure sur les tétradrachmes de Cydonia signés de l'artiste NEYANTOΞ est celle de la déesse Diktyнна ou Britomartis, honorée dans la plupart des villes de la Crète et qu'on assimile à Artémis. Au revers, le héros chasseur qui bande son arc, avec son chien ou un loup à ses pieds, est Cydon, le fondateur de la ville, à moins que ce soit simplement le chasseur du Bérécynthe et des Monts Blancs voisins de Cydonia. La tétradrachme suivant est inédit: ΑΙΘΩΝ. Tête de Minerve à droite. **R.** ΚΥΔΩΝΙΑ. Chouette sur une amphore renversée (type athénien); à droite, une louve ou une chienne (?) allaitant un enfant.

M. Wroth publie un nouvel exemplaire d'un tétradrachme d'Eleutherna, très archaïque et dont Fr. Lenormant a déjà fait ressortir tout l'intérêt:<sup>5</sup> Chasseur armé de l'arc et poursuivant avec son chien le gibier, dans une forêt de sapins. **R.** ΕΛΕΥΘΕΡ (en légende rétrograde). Diktyнна ou Artémis crétoise accompagnée de son chien et s'appréant à tirer de l'arc. Fr. Lenormant a fait remarquer le costume de l'archer: il a les jambes nues et le haut du corps enveloppé d'une courte jaquette collante et serrée à la taille, qui descend à peine au bas des fesses et fait saillie par devant, où elle est encore plus courte. C'est exactement l'habillement de deux chasseurs figurés sur une plaque de bronze découpée à jour, qui a été achetée à la vente Castellani par la musée du Louvre. Nous avons là des représentations certaines des célèbres archers crétois, dans la première moitié du V<sup>e</sup> siècle avant notre ère, archers que toutes les armées engageaient comme mercenaires et qui continuèrent ce rôle dans les troupes romaines. L'interprétation de M. Wroth diffère un peu de celle de Lenormant. Il voit dans le type du droit l'Apollon chasseur et particulièrement chasseur des chèvres crétoises, fameuses dans la mythologie.

Il n'est peut-être pas de numismatique qui renferme encore autant de points obscurs et intéressants que la numismatique crétoise: non seule-

<sup>5</sup> *Revue numismatique*, 3e série, T. I. 1883.

ment les types sont difficiles à interpréter, mais les légendes elles-mêmes soulèvent plus d'un problème. Les pièces qui portent la légende rétrograde

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qu'on interprète *Γόρτυνος τὸ παῖμα*, "le type de Gortyne," *παῖμα*, du verbe *παῖειν*, frapper,—ces pièces, dis-je, ont été longtemps une véritable *crux interpretum* pour les numismatistes et même les paléographes, à cause de certaines lettres qui ont encore la forme phénicienne. Sur d'autres médailles, on lit ΙΟΦΥΜΙΤ, *Τίσυροί*, qu'on interprète par *Τίτυρος* ou *Σάτυροι*; mais n'est-ce pas là une simple hypothèse?

A Phoestus, M. Wroth décrit une monnaie déjà connue, qui a une légende analogue à celle que nous venons de citer pour Gortyne :

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*Φαιστίων τὸ παῖμα*. Une autre pièce de Gortyne avec la légende archaïque ΙΟΙΤΜΙΑΧ, *Φαιστίων*, a des types fort curieux : Europe assise à gauche, étend la main vers un taureau qui s'avance vers elle et dont on n'aperçoit que la tête et les pattes de devant. **R.** Un homme jeune, nu, assis sur un rocher, tient un caducée. Le premier type a trait évidemment à une des phases du mythe de l'enlèvement d'Europe par le taureau ; le second représente Hephaistos, protecteur de l'enfance du Jupiter de Crète.

A Polyrhenum, Wroth signale les pièces signées de l'artiste ΠΥΘΟ-ΔΩΡΟΣ, puis, un magnifique tétradrachme sur lequel on voit une tête qu'on a généralement prise pour un Apollon barbu, mais qui représente en réalité Persée roi de Macédoine ou plutôt Philippe V., l'ennemi des Étoliens et de la ville de Cnossus, que les Polyrhéniens appelèrent à leur secours.

La tétradrachme suivant de Priansus est inédit : Tête de Gorgone de face. **R.** Archer nu, agenouillé, tirant de l'arc.—C'est probablement Hercule tirant les oiseaux du lac de Stymphale.

Nous mentionnerons encore une pièce donnée par M. Wroth à Thalassa, et frappée au type de l'empereur Domitien. Le revers porte : ΕΠΙ. ΝΕΟΚΥΔΟΥ ΘΑ. avec le type de Jupiter assis. L'attribution de cette monnaie à la Crète et à une ville *Thalassa* est très incertaine.

J'ai moi-même publié<sup>6</sup> quelques monnaies crétoises inédites, des villes d'Axus, Hierapytna, Lappa, Phaestus, Praesus, Priansus, choisies dans les récentes acquisitions du Cabinet de France. Parmi ces pièces, je signalerai spécialement une drachme de Tibère frappée à Lappa avec la légende ΛΑΠ et une monnaie archaïque de Praesus, dont voici la description : Taureau tourné à gauche, baissant et retournant la tête ; dessous, un enfant agenouillé. **R.** ∑ΙΔϢΤ (*Πραις* . . . , rétrograde). Hercule nu, agenouillé et tirant de l'arc. Le type du droit est très difficile à

<sup>6</sup> *Revue numismatique*, 2e trimestre, 1885.

interpréter. Il se rapporte évidemment à une des légendes de l'enfance de Zeus *Ἰρηταγενής* ; mais laquelle ? Le type est pourtant bien clair : le taureau baissant et retournant la tête ne saurait être pris ni pour la vache Io, ni pour la chèvre Amalthée allaitant Jupiter : c'est bien le même taureau qui enlève Europe et qui figure seul sur des pièces de Praesus même, à une époque un peu moins ancienne, et l'enfant qui est accroupi sous le taureau est probablement Jupiter, mais je ne connais aucun des données de la fable qui se rapporte à cette scène. Personne n'a pu encore expliquer parfaitement le type de la pièce de Gortyne où l'on voit une jeune nymphe, semblable à Europe, qui se défend contre les caresses d'un aigle posé sur ses genoux, tandis qu'une tête de taureau adhère au tronc de l'arbre sur lequel la nymphe est assise. On n'a pas réussi non plus à pénétrer le sens d'une autre médaille de Phaestus qui nous montre, au revers, un taureau presque cornupète, et au droit, le même arbre que sur les médailles de Gortyne, mais à la place d'Europe, un jeune homme assis et tenant un coq sur ses genoux. En revanche, il y a déjà longtemps que M. le baron de Witte<sup>7</sup> a expliqué les pièces de la même ville qui portent l'inscription ΤΑΛΩΝ avec un personnage ailé : c'est le géant de bronze Talos forgé par Héphestos, gardien de l'île de Crète, qui faisait trois fois par jour, suivant les uns, trois fois par an suivant d'autres, le tour de l'île pour empêcher les étrangers d'y aborder.

C'est une étude tout à fait originale que celle que M. J. P. Six a consacrée au satrape Mazaios ;<sup>8</sup> elle est remplie de faits nouveaux et intéressants pour la numismatique, l'histoire et l'archéologie orientale. La longue inscription araméenne des statères de Tarse publiés par le duc de Luynes dans sa *Numismatique des Satrapies* (pl. III, 1, et pl. IV., 2-4), dans laquelle on a cru trouver le nom d'*Absohar*, est définitivement expliquée par M. Six. Il n'est plus question d'*Absohar*, personnage tout à fait inconnu du reste, et qui ne doit son existence éphémère qu'à un *nun* mal formé et pris pour un *zain* ; il s'agit au contraire de *Mazaios, satrape d'Arbarnakra* (Transeuphratique) *et de Cilicie*. Ce satrape est cité plus d'une fois par les historiens à propos des événements qui eurent lieu dans la seconde moitié du IV<sup>e</sup> siècle. De 362 environ, à 350, Mazaios est à la tête de la Cilicie, et peut-être de Chypre, et c'est lui qui, de concert avec le satrape de Syrie, Bélésis, s'oppose aux villes de Phénicie révoltées, en attendant l'arrivée du roi de Perse Ochus. Mazaios succède à Bélésis en Syrie, tout en gardant la Cilicie ; il devient satrape à la fois de la Transeuphratique et de la Ciseuphratique ; enfin, il est satrape de Babylonie depuis 331 jusqu'en 328. Ainsi, Mazaios put faire battre monnaie

<sup>7</sup> *Revue numismatique*, 1840, p. 188.

<sup>8</sup> *Numismatic Chronicle*, part II. 1884.

pendant près de trente ans en Cilicie, pendant plus de quinze ans en Syrie pour le roi de Perse, et pendant trois ans à Babylone pour Alexandre le Grand. M. Six passe en revue tout le monnayage araméen de Cilicie, et il montre que toutes les pièces qui portent la fameuse inscription 'מזר' qu'on a voulu interpréter notamment par *Mazda*, ne portent pas autre chose que le nom même de Mazaios (ou Mazdaïos).

Nous ne pouvons suivre M. Six dans la démonstration de cette découverte ni dans le beau classement qu'il fait de toutes les émissions ciliciennes jusqu'aux Séleucides. Qu'on nous permette pourtant de dire que certaines assertions de M. Six nous paraissent encore fort hypothétiques. Ainsi, il lit Tarcamos, le nom que le duc de Luynes lisait *Dernès*, et M. Waddington *Datames*; la nouvelle lecture ne me paraît pas plus justifiée que celles auxquelles elle est substituée. De même M. Six veut reconnaître le dieu Ana, avec la légende אנה sur certaines pièces de ce Tarcamos. Mais qu'est-ce que le dieu Ana? est-ce la forme syrienne du dieu assyrien Anu, et le masculin d'Anato? n'y a-t-il point là une fausse lecture de la légende et une interprétation erronée de la figure?

Dans le monnayage cilicien, M. Six distingue deux séries contemporaines. La première, formée des monnaies royales frappées par le dynaste appelé Tarcamos, par le satrape Mazaios qui lui succéda, et enfin par Alexandre le Grand et ses successeurs. A la seconde, appartiennent les monnaies de la ville de Tarse, et celles qu'ont fait émettre dans l'atelier de cette capitale, le commandant en chef des forces perses, Pharnabaze, puis Mazaios lui même, quand il fut devenu satrape de Syrie. Plus tard, viennent d'autres émissions nettement distinctes des précédentes. La troisième, dans laquelle se trouvent de nouvelles pièces de Mazaios avec son nom orthographié מזר (Mazaros, Mazdaros) comprend des monnaies copiées sur les monnaies d'Athènes du temps d'Alexandre. La quatrième série est formée des pièces, au type du navire, qu'on a jusqu'ici classées à Sidon et qui portent 'מזר; elles ont été frappées par Mazaios, sous Ochus à partir de 359, c'est-à-dire pendant que Mazaios était gouverneur de la Transeuphratique. Il est probable que les pièces anépigraphe qui se rattachent à celles-ci par le métal, le poids et les types, ont été frappées par Bélésis, bien qu'elles ne portent pas le nom de ce satrape.

C'est une étude de même nature que le même auteur a consacrée à la numismatique de Sinope.<sup>9</sup> Ce nouveau travail débute par la description d'un premier groupe de médailles frappées, selon M. Six, de 480 à 415, et se composant de pièces d'un dessin très barbare, sur lesquelles on distingue une tête d'aigle fort grossière, et un petit dauphin. L'attribution de ces monnaies à Sinope n'est pas absolument certaine. Cependant M. Six

<sup>9</sup> *Numismatic Chronicle*, part I. 1885.



démontre que le type de la tête d'aigle sur un dauphin convient parfaitement à la ville où, plus tard, l'aigle est perché sur ce même poisson. La seule objection sérieuse qu'on puisse faire, c'est que la forme du carré creux du revers est en tout semblable à celle des monnaies de Chersonèse de Thrace; M. Six essaye de rendre compte de cette analogie. Un deuxième groupe comprend des monnaies frappées entre 415 et 394, avec les initiales des prytanes éponymes; le nom de la ville paraît pour la première fois sur les pièces contemporaines du temps où Xénophon passa à Sinope à la tête des Dix-Mille. Le troisième groupe, de 394 à 364 environ, embrasse les pièces à noms de prytanes, sur lesquelles la tête de Sinope est ornée de longs pendants d'oreilles, mais sans collier. Le quatrième groupe (364 à 350) est formé des pièces de Datame qui succéda à Pharnabaze dans le commandement de l'armée perse, mit le siège devant Sinope et fut tué vers 362; à la même série se rattache une monnaie à légende arméénienne que M. Six lit *Asasos*, mais cette conjecture nous paraît bien hasardée, ainsi que la lecture d'un nom perse écrit aussi en arméen et finissant probablement par . . . *nantapata* ( . . . *νονδοπατης*). Les drachmes arméeniennes au nom d'Abdémon et d'Ariarathès sont de lecture et d'attribution certaines, mais je ne saurais suivre M. Six quand il prétend que les lettres  $\Delta\Upsilon$  qu'on trouve à côté de ces noms soient le mot sémitique signifiant *le peuple* et qu'elles remplacent la légende grecque  $\Sigma\text{IN}\Omega\text{ΠTE}\Omega\text{N}$ . Elles sont plutôt l'abréviation d'un nom de magistrat. On ne saurait non plus, ce me semble, donner avec M. Six à Ariarathès la pièce de bronze que Blau attribuait à Ariarès qui prit part à la bataille d'Arbèles en 331. Les drachmes d'Ariarathès sont de 341 à 333. Les groupes suivants sont des monnaies à noms de prytanes quelquefois exprimés en toutes lettres. En 183, Sinope fut prise par Pharnace 1<sup>er</sup>, roi de Pont, et devint la capitale du royaume; à partir de cette date elle n'a plus frappé que du bronze et ses types sont ceux des autres villes du Pont. L'étude de M. Six se termine par une description chronologique des monnaies d'Héraclée.

M. A. Sorlin-Dorigny a fait connaître une monnaie fort intéressante qui porte le nom de Baalram, roi de Citium,  $\text{לבועלרם}$ .<sup>10</sup> On croyait jusqu'ici que Melekiaton était le premier prince de la dynastie de Citium et que son père Baalram n'avait pas régné: la nouvelle pièce établit que non seulement Baalram a régné, mais encore qu'il a frappé monnaie.

Le catalogue raisonné des monnaies grecques conservées au musée de Klagenfurt et dans quelques autres collections de l'Allemagne, publié par M. Imhoof-Blumer,<sup>11</sup> renferme un certain nombre de pièces importantes.

<sup>10</sup> *Revue numismatique*, 3e trim., 1884.

<sup>11</sup> *Numismatische Zeitschrift*, de Vienne, 2e Semestre, 1884.

Il y a des impériales grecques bien conservées de Bizya, Pautalia, Perinthus, Plotinopolis, Trajanopolis; des autonomes de Macédoine *in genere*, de Mende, un tétradrachme d'Alexandre le Grand attribué à Sicyone par L. Müller; des pièces de Pharos, d'Issa, de Corcyre, des peuples illyro-épirotes, d'Etolie; de Zacynthus, avec l'inscription ΙΑΚΥΝΘΟΣ, au lieu de ΙΑΚΥΝΘΙΩΜ. Toutes les provinces de l'Asie mineure sont également représentées dans cet important catalogue, et pour ne pas trop nous étendre nous ne ferons qu'attirer l'attention sur de nouvelles pièces de Mallus de Cilicie, qui constituent un appendice à la monographie de cette ville que M. Imhoof-Blumer a publié en 1883.

Parmi les monnaies rares publiées par M. le Rév. Chanoine W. Greenwell,<sup>12</sup> nous remarquons de belles médailles de Posidonia, de Camarina, un tétradrachme archaïque d'Ichnae de Macédoine, avec ΙΧΝΑΙ, deux pièces de Larissa; d'autres archaïques de Sinope, avec la tête d'aigle et les deux carrés creux juxtaposés, pièces dont nous avons déjà parlé en rendant compte du travail de M. Six. Il y a aussi une monnaie de Lampsaque représentant la Victoire agenouillée sur un bélier qu'elle va immoler, et au revers, le protome d'hyppocampe; deux pièces archaïques de Cnide; enfin quelques-unes de la Cyrénaïque parmi lesquelles, une pièce d'argent d'Evespéris avec ΕΥ—ΕΞ.

Il y a aussi plusieurs raretés dans les monnaies grecques de la collection de M. A. Löbbecke,<sup>13</sup> notamment des monnaies d'Eriza et de Nysa en Carie, un beau tétradrachme de Cos, avec le crabe au revers et ΚΩΙΟΝ·ΜΙΚΩΝ; deux pièces de Mallus, avec ΜΑΛ, déjà signalées par M. Imhoof-Blumer dans le travail indiqué plus haut. Sur l'une, on voit un type nouveau: Demeter portant un flambeau et une grappe de raisin. Signalons encore un bronze de Domitien frappé, d'après l'auteur, à Myus de Cilicie et non Myus d'Ionie; un bronze de Lucius Verus à Aezamis de Phrygie, avec la légende: ΑΙΖΑΝ·ΕΥΡΥΚΛΗC·ΤΗ·ΓΕΡΟΥCΙΑ. Le mot *γερουσία* qui signifie le Sénat de la ville, est très rare en numismatique; enfin, une assez belle série d'impériales de Césarée de Cappadoce.

Nous n'avons pas à nous étendre sur le travail que M. Boutkowski a consacré à quelques pièces inédites de sa collection; il s'agit principalement de monnaies en bronze de l'Asie mineure, qui n'ont rien de bien important.<sup>14</sup> Il n'y a rien non plus de bien saillant dans les notes de M. Engel sur les collections numismatiques d'Athènes,<sup>15</sup> ni dans l'étude que le même auteur a écrite sur quelques monnaies grecques rares ou inédites du

<sup>12</sup> *Numismatic Chronicle*, part I. 1885.

<sup>13</sup> *Zeitschrift für Numismatik*, T. XII. 1884.

<sup>14</sup> *Revue numismatique*, 4e trim., 1884.

<sup>15</sup> *Revue numismatique*, 1er trim., 1885.

musée de l'École évangélique et de la collection de M. Lawson, à Smyrne:<sup>16</sup> ce dernier travail ne renferme que des pièces d'Asie mineure.

M. Bahrfeldt<sup>17</sup> a passé en revue les plus récents ouvrages sur la numismatique du Bosphore : ceux de M. Podschivalow (Moscou, 1882) ; de M. Oreschnikow (Moscou, 1883) ; de M. Giel (Petersbourg, 1884). L'ouvrage le plus important est celui de M. Bouratschkow, intitulé : *Catalogue général des monnaies des colonies helléniques établies sur la côte septentrionale de la mer Noire, I. Chersonèse*, in-4°, 1884 (texte en russe).

J'ai, pour ma part, fait connaître une monnaie d'or assez curieuse d'Alexandria Troas frappée au nom de Gallien.<sup>18</sup> Cette pièce semblerait prouver qu'à l'époque des trente tyrans, on songeait à fonder une seconde capitale de l'empire romain, sur les ruines de l'ancienne Troie, projet caressé par Jules César et Auguste, et que Constantin reprit plus tard en le modifiant.

Ce qu'il y a de plus original dans les recherches de M. Eugène Révillout sur les monnaies égyptiennes<sup>19</sup> c'est ce que l'étude compétente des papyrus démotiques et grecs ont appris à l'auteur sur le régime économique des monnaies ptolémaïques. La note du savant égyptologue sur les plus anciennes monnaies hébraïques se rapporte aux mêmes questions de métrologie et d'économie politique. François Lenormant a écrit, peu de temps avant sa mort, une lettre à M. Révillout relativement aux monnaies égyptiennes mentionnées dans les contrats démotiques ;<sup>20</sup> il conteste l'opinion de M. Révillout qui fait du *sekel* la *drachme*. Fr. Lenormant assimile au contraire le *sekel* au *tétradrachme* d'argent ptolémaïque.

L'étude de M. W. F. Prideaux sur les monnaies de la dynastie des Axumites<sup>21</sup> mérite de fixer particulièrement l'attention parce qu'elle éclaire d'un jour nouveau l'histoire ancienne de l'Éthiopie. La première fois qu'il fut parlé de ces monnaies, ce fut dans deux études successives de A. de Longpérier et de M. Antoine d'Abbadie, insérées dans la *Revue numismatique* de 1868 ; les dernières recherches sont celles de MM. Dillmann, J. Halévy, E. Drouin, et enfin Prideaux. Ce dernier résumé, complète et rectifie les travaux de ses devanciers. Parmi les pièces d'or de la dynastie d'Axum, il en est qui sont antérieures, d'autres postérieures à l'établissement du christianisme en Éthiopie. D'un côté figure le buste du roi coiffé de la tiare cylindrique, entre deux palmes ; au revers, on voit un buste analogue, mais avec une tiare ronde. Sur les pièces de

<sup>16</sup> *Revue numismatique*, 1er trim., 1884.

<sup>17</sup> *Annuaire de la Société française de numismatique*, 4e trim., 1884.

<sup>18</sup> *Revue numismatique*, 1er trim., 1885.

<sup>19</sup> *Annuaire de la Société française de numismatique*, 1884, 1er trim., et suiv.

<sup>20</sup> *Annuaire de la Société française de numismatique*, 3e trim., 1884.

<sup>21</sup> *Numismatic Chronicle*, 1884, part III.; 1885, part I.

bronze de l'époque chrétienne, le droit est occupé par le buste royal qui tient une croix, et au revers, il y a une croix tenant tout le champ. La plus ancienne monnaie est du roi Aphilas; les légendes sont en grec barbare; viennent ensuite les rois suivants: Okhsas, Bakhasa, Aizana, Aièb, dont les légendes sont, pour la plupart, fort difficiles à lire et à interpréter.

Les *Beiträge zur antiken Münzkunde* de M. A. von Sallet<sup>22</sup> concernent un certain nombre de points intéressants de la numismatique grecque et romaine. Une drachme de Mende, au type de l'âne, qui porte les lettres KA· au revers dans un carré creux, ne saurait être de Cassandrea, comme on le croyait jadis; la ville de Cassandrea n'existait pas encore à l'époque où la drachme a été frappée; il faut croire que les lettres KA sont les initiales de *Kanastraiion*, nom des montagnes voisines de Mende, et que cette dernière ville a probablement porté le nom de *Kanastraiion* avant de s'appeler Mende.—Une pièce d'argent du cabinet de France portant, au droit, une tête barbue; au revers, une tête de taureau de face, avec l'inscription ΜΩΔΑΙΩΝ, était généralement classée à Médéon en Phocide. M. von Sallet la restituée à la Crète, à une ville peut-être identique à Matalon.—Sur les monnaies d'Auguste frappées à Temnos d'Aeolie, M. Waddington lisait ΠΛΟΥΚΙΑΚ ΥΠΑΤ ἰου: *Plusias, fils d'Hyppatios*, ce personnage étant regardé comme un magistrat. Deux exemplaires de cette médaille, mieux conservés, prouvent qu'il faut lire: ΠΛΟΥΚΙΑΚ ΥΠΑΘΑΚ; le mot *ὕπατης* est pour *ὕπατειας*, et le sens de la légende complète est celui-ci: ΚΑΙΣΑΡ· ΣΕΒΑΚΤΟΚ· ΠΛΟΥΚΙΑΚ· ΥΠΑΘΑΚ: "L'empereur César, revêtu de la dignité du consulat." Elle équivaut à *Καῖσαρ Σεβαστός ὕπατικῆς ἐξουσίας*. Un grand bronze de Commode frappée à Cremna donne à Apollon le surnom de *Propylaeus*, surnom nouveau pour ce dieu qui est représenté tirant de l'arc.—M. von Sallet éclaircit différents points de la numismatique Cilicienne en commentant notamment un bronze de Domitien avec la mention du *Κοῖνον* des Lalassenses et des Cennati; un autre de Marc Aurèle à Diocésarée, portant, pour type, le combat de Zeus Hélios contre un géant anguipède et la légende explicative ΗΛΙΟΚ; enfin, des monnaies d'Olba.

A propos d'une inscription de Délos concernant un prince arsacide et publiée par M. Salomon Reinach dans le *Bulletin de correspondance hellénique* (1883, p. 349), M. von Sallet passe en revue les titres que prennent les Arsacides sur leur monnaies et démontre que le titre de l'inscription: *Βασιλεὺς Βασιλέων μέγας Ἀρσάκης* peut convenir à un grand nombre de princes parthes.—Revenant, après beaucoup d'autres numismatistes sur les monnaies d'Auguste, de Tibère et de Caligula frappées en Egypte,

<sup>22</sup> *Zeitschrift für Numismatik*, T. XII, p. 358.

M. von Sallet essaie de donner la solution des pièces d'Alexandrie qui portent LMS (= an 46), ainsi que des pièces d'Auguste et Agrippa, frappées à Nîmes, avec le type du crocodile et un petit cartouche dans lequel on a cru lire  $\square\Delta$  (= an 14).

Abordant ensuite quelques problèmes de la numismatique romaine, le même auteur établit par une judicieuse comparaison avec des monnaies d'Athènes, que les pièces que Sylla fit frapper à Athènes même après la prise de cette ville en 86 av. J. C., sont les derniers qui correspondent à la description suivante: L · SVLLA. Tête de Vénus à droite; devant, Cupidon tenant une palme. **R.** IMPER · ITERVM. Praefericulum et lituus entre deux trophées. Ces deux trophées, symboles des victoires de Chéronée et d'Orchomène sont identiques à ceux qui figurent sur des tétradrachmes d'Athènes sans noms de magistrats, et qui sont aussi de l'émission de Sylla.—Enfin, M. von Sallet revenant sur une question traitée par M. W. Caland et par moi, persiste à croire que Marc Antoine a parfois continué à ne prendre sur ses monnaies que le titre de IMP · tout court, lorsque déjà il avait été proclamé *imperator iterum* ou *imperator tertio*. C'est là une erreur dont l'origine remonte à Eckhel et qui repose uniquement sur des pièces mal conservées ou mal classées chronologiquement. Il est singulier même qu'un savant de la compétence de M. A. von Sallet continue à jurer ainsi *in verba magistri* sans vouloir se rendre aux arguments exposés par M. W. Caland<sup>23</sup> et développés par moi-même dans un travail intitulé: *Classement chronologique et iconographique de quelques monnaies de la fin de la république romaine*.<sup>24</sup> Je crois avoir démontré notamment que toutes les pièces sur lesquelles Marc Antoine ne prend que le titre de IMP. sont antérieures à sa seconde salutation impériatoriale. J'ai aussi établi que la pièce d'or de Jules César ainsi décrite: C · CAESAR. Tête de la Piété voilée, sous les traits de Jules César, à droite. **R.** Hache, praefericulum et lituus: ne saurait être placée chronologiquement en 710 comme le veut M. von Sallet, mais en 708, date des monnaies de A. Hirtius, qui ont les mêmes types.

M. Percy Gardner a essayé de déterminer les monnaies frappées par Annibal en Italie.<sup>25</sup> Il croit les reconnaître dans les pièces d'electrum du monnayage romano-campanien, qu'il décrit ainsi: Tête imberbe de Janus bifrons. **R.** Jupiter dans un quadrigé galopant à droite.—Mais je ferai remarquer qu'au droit, ce n'est pas la tête de Janus, mais bien une double tête de femme portant la stephanè. Ce type est le même que celui de quelques monnaies d'or de Rhegium, et la pièce, au lieu d'être d'Annibal,

<sup>23</sup> *Zeitschrift für Numismatik*, T. XII. p. 137.

<sup>24</sup> *Revue numismatique*, 4e trim., 1884.

<sup>25</sup> *Numismatic Chronicle*, part III. 1884.

pourrait bien avoir été, selon moi; frappée à Rhegium par l'armée romaine qui prit la ville en 276 av. J. C.

M. L. Blanchard insiste sur un fait déjà connu dans sa notice sur le sigle monétaire ✱; en invoquant un texte de Volusius Maecianus, il rappelle que le sigle ✱ est le monogramme du chiffre XVI sur les deniers de la république romaine,<sup>26</sup>

Dans un travail intitulé: *La loi PLAUTIA-PAPIRIA et la réforme monétaire de l'an de Rome 665* (89 av. J. C.),<sup>27</sup> j'ai essayé de déterminer la portée de la réforme monétaire que Rome fut obligée de faire pour subvenir aux frais de la Guerre Sociale qui éclata en 663 (91 av. J. C.). Cette réforme, due à l'initiative des tribuns M. Plautius Silvanus et C. Papirius Carbo, modifia le pied de la monnaie de bronze et inaugura l'as semi-oncial de 13 gr. 50; de plus, on fut obligé de battre monnaie avec le produit de la vente de terrains vagues situés aux abords du Capitole et aliénés au profit de l'État pour une somme de neuf mille livres d'or (environ 9,375,000 fr.); on monnaya aussi la réserve métallique conservée dans *l'aerarium Saturni*. Pline nous apprend que cette réserve était de 17,410 livres d'or, 22,070 livres d'argent, en lingots, et en outre, de 6,135,400 sesterces (soit 18,230 livres) en argent monnayé, et de 1,620,831 sesterces en or monnayé. J'ai cru pouvoir démêler dans la série des monnaies de la République romaine, toutes les pièces frappées en vertu de la loi Plautia-Papiria. Ce sont celles qui portent E. L. P. (*E lege Papiria*), ou EX · A · P · (*ex argento publico*), ou quelque autre formule analogue indiquant que le métal monnayé était pris dans la réserve du trésor public.

M. Bahrfeldt<sup>28</sup> a donné la liste de toutes les monnaies fourrées de la République romaine, c'est à dire des pièces qui ont une *âme* en cuivre ou en fer, recouverte d'une mince feuille d'argent, et n'ayant, par conséquent, pas de valeur intrinsèque. Ces monnaies, légalement émises en temps de crise, jouaient le rôle de nos monnaies obsidionales.—Je rapprocherai de ce travail celui que M. K. B. Hofmann a entrepris, au point de vue technique et chimique sur les alliages de métaux, dans les monnaies grecques et romaines.<sup>29</sup>

M. le major Andreas Markl a consacré à la numismatique de Claude II. le Gothique<sup>30</sup> une longue étude dans laquelle, avec une patience à tout éloge, il a groupé par ateliers et par émissions toutes les monnaies de ce prince. Dans ce travail, se trouvent élucidés une foule de points de détail relatifs à la frappe des monnaies et à l'organisation des ateliers.

<sup>26</sup> *Annuaire de la Société française de numismatique*, 2e trim., 1884.

<sup>27</sup> *Revue numismatique*, 1er trim., 1884.

<sup>28</sup> *Numismatische Zeitschrift*, de Vienne, 1884.

<sup>29</sup> *Numismatische Zeitschrift*, 1er Semestre, 1884.

<sup>30</sup> *Numismatische Zeitschrift*, 1884.

M. le baron de Witte a rendu un grand service à la numismatique et à l'histoire militaire de l'empire romain, en donnant la description de toutes les pièces d'or, d'argent et de bronze, généralement fort rares, à l'effigie de l'empereur Victorin et portant des noms de légions. L'histoire de l'empire gaulois de la fin du III<sup>e</sup> Siècle de notre ère s'est par là enrichie de faits nouveaux et intéressants.<sup>31</sup>

M. Otto Seek<sup>32</sup> a reconnu une scène relative à l'abdication de Maximien sur un médaillon d'or dont voici la description : CONSTANTIVS · P · F · AVG. Buste lauré de l'empereur, avec un sceptre dans la main droite. **R.** CONCORDIA · AVGG · ET · CAESS. Figure impériale debout, à gauche, tenant un sceptre court de la main gauche, et dans la droite le globe du monde ; devant elle, un autre empereur debout lui tend la main ; dans le champ, XX au milieu d'une couronne (*vota vicennalia*) ; à l'exergue, SIS (Siseia, dans la Pannonie supérieure) Poids : 20 gr. 775. Cette scène avait été mal interprétée jusqu'ici ; M. Seek y reconnaît ce qui suit : Maximien abdiquant pendant ses *vicennalia* (avril, 305) donne le titre d'Auguste à Constance qui reçoit le globe comme insigne du pouvoir ; les deux Augustes mentionnés dans la légende du revers sont Dioclétien et Maximien ; les deux Césars, Constance et Galère. Constance figure comme César sur le revers et comme Auguste sur le droit parce que le médaillon fut frappé le jour même où il cessa d'être César pour devenir Auguste. Galère ayant été aussi, en même temps, élevé à la dignité d'Auguste, il est probable qu'un médaillon analogue, avec son effigie, a été frappé en même temps à Nicomédie, mais on ne l'a pas encore retrouvé.

M. Eugène Schott<sup>33</sup> a publié un aureus inédit de l'empereur Licinius ; en voici la description : IMP · LICINIVS · P · F · AVG. **R.** CONCORDIA · AVGG · NN. La Concorde assise à gauche.

Un intéressant mémoire de M. P. Charles Robert explique les phases du mythe de Cybèle et d'Atys sur les médaillons contorniates.<sup>34</sup> Le savant auteur reproduit toute une série de ces médaillons sur lesquels on voit successivement représentés : Atys dans les bois ; Cybèle rencontrant Atys ; le Pin, témoins de la mort d'Atys ; l'expiation sanglante se traduisant par les blessures que se faisaient les adeptes fervents du culte du jeune berger phrygien ; Atys ressuscité ; enfin le triomphe de Cybèle et d'Atys dans un char trainé par des lions.

Dans une courte notice intitulée : *Deux exagia de l'époque des Paléologues*,<sup>35</sup> M. G. Schlumberger décrit et commente une pièce fort curieuse.

<sup>31</sup> *Revue numismatique*, 3e trim., 1884.

<sup>32</sup> *Zeitschrift für Numismatik*, T. XII. p. 125.

<sup>33</sup> *Numismatische Zeitschrift*, 1er Semestre, 1884.

<sup>34</sup> *Revue numismatique*, 1er trim., 1885.

<sup>35</sup> *Revue numismatique*, 4e trim., 1884.

Il s'agit d'un *exagium* ou poids monétaire d'Andronic II. (1282-1328) sur lequel on lit : + *Χάραγμα σεπτὸν καταβοᾶ κιβδήλου*, ce qui signifie en traduction libre : "La monnaie frappée dans l'atelier impérial (sacré), décrie (d'elle-même) la fausse monnaie."

Enfin, je signalerai en terminant, un article fort original de M. W. Fröhner sur le comput digital dans l'antiquité.<sup>36</sup> L'auteur étudie un groupe de tessères romaines en ivoire, sur lesquelles on voit une main ouverte dont la paume fait face au spectateur, tandis que les doigts, capricieusement, se replient ou se redressent. Il trouva l'explication de ces curieuses tessères dans le traité de Nicolas de Smyrne : *περὶ δακτυλικῶν μέτρων*, et il remarqua que les variantes qu'on observe dans la configuration des doigts rappellent le mécanisme du comput digital. Chaque tessère porte au revers un chiffre; or, ce chiffre correspond à la figure de la main, décrite par l'auteur grec et représentée sur la tessère même. Le doute n'est plus permis : la main marque un chiffre en parfait accord avec celui qui se voit gravé au revers de la tessère. Seulement, ce jeu était soumis à des règles compliquées qu'explique M. Fröhner tant par le traité de Nicolas de Smyrne que par celui qui est intitulé *De loquela per gestum digitorum*, qu'on attribue à Bède.

ERNEST BABELON.

<sup>36</sup> *Annuaire de la Société française de numismatique*, 3e trim., 1884.



## CORRESPONDENCE.

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### I.

#### CONGRÈS ARCHÉOLOGIQUE DE FRANCE, À MONTBRISON.

(25 juin—2 juillet, 1885.)

La Société française d'Archéologie pour la conservation des Monuments historiques a été fondée en 1834, par Arcisse de Caumont, que l'on peut considérer comme le rénovateur des études archéologiques en France et dont le *Cours* et l'*Abécédaire* sont devenus classiques. Depuis plus de cinquante ans, cette association a cherché par tous les moyens à attirer la sollicitude du gouvernement et l'attention du public sur les monuments des différentes époques qui couvrent le sol de la France et elle s'est attachée à en obtenir la conservation et à les préserver du vandalisme de certaines restaurations qui, plus que l'abandon et la négligence, a contribué à la destruction de tant de nos richesses nationales.

Composée de plus de mille membres, payant une cotisation annuelle de dix francs, elle a employé chaque année son budget en subventions à des édifices, en encouragements pour des fouilles, en médailles pour des travaux archéologiques, ainsi qu'en publications.<sup>1</sup> Fondée à Caen, la société y a conservé le siège de son administration, mais son action s'étend sur toute la France et elle tient chaque année, dans une ou plusieurs villes, un congrès d'une durée de huit jours, auquel elle convoque les archéologues français et étrangers.—Des séances sont tenues pour la discussion de questions, portées sur un programme distribué d'avance, et qui, traitant de matières générales relatives à l'archéologie, ont cependant presque toujours pour but d'en faire l'application aux antiquités ou aux édifices de la région où se tient le Congrès. Des excursions ont lieu, pendant la durée de la session, pour la visite des monuments et des musées et l'exploration des centres antiques.

Cette année, la société a tenu à Montbrison la cinquante-deuxième session sous la présidence de M. le comte de Marsy, son directeur actuel.

<sup>1</sup> La Société a publié ainsi 52 volumes in-8 de comptes-rendus des Congrès, et le *Bulletin Monumental*, revue illustrée, paraissant tous les deux mois et dont le 51<sup>e</sup> volume est en cours d'impression.

Montbrison est l'ancienne capitale du Forez, qui a formé successivement un comté, puis un duché, ce dernier possédé par les ducs de Bourbon jusqu'à la réunion à la couronne de France. Situé entre l'Auvergne et le Lyonnais, c'est un pays des plus pittoresques, mais peu connu des étrangers à la région; aussi de nombreux archéologues avaient-ils répondu à l'appel du comte de Marsy et cent-vingt membres au moins ont pris part aux travaux et aux excursions du Congrès. La Société archéologique du Forez, *la Diana*, présidée par M. le comte de Poncins avait prêté le plus obligeant concours à la Société française d'Archéologie et mis à sa disposition la salle à laquelle elle doit son nom, remarquable construction de la fin du XIII<sup>e</sup> siècle, dont la voûte en bois couverte de blasons peints offre une décoration en quelque sorte unique en France. Nous ne pouvons donner un compte-rendu des discussions qui ont embrassé tout le cycle des époques archéologiques; les rédacteurs du volume publié chaque année à la fin du Congrès s'acquitteront de ce soin et nous préférons parler sommairement des excursions dans lesquelles les congressistes ont visité successivement le Forez et le Roannais.

Montbrison n'offre que peu de monuments en dehors de *la Diana*, cependant la collégiale de Notre Dame de l'Espérance mérite une mention spéciale et deux tombeaux des comtes de Forez qui y sont conservés doivent être signalés ainsi que la chapelle des Robertet. Aux portes de Montbrison se trouve Moind (*Modonium*), où des ruines romaines considérables ont été mises à jour; on y remarque notamment un théâtre, de vastes proportions, dont le mur extérieur est encore presque complet et dont on peut étudier les différentes dispositions, des bains et un certain nombre de restes d'habitations particulières dont les chapiteaux et les revêtements en marbre attestent la richesse.<sup>2</sup> Les monuments romains abondent, du reste, dans le Forez et le Musée lapidaire, qui vient d'être organisé comme annexe de la Diana, renferme plusieurs bornes milliaires et des inscriptions qui ont été étudiées par Auguste Bernard, par M. Vincent Durand et plusieurs autres épigraphistes.

Divers donjons, remontant à une époque fort ancienne et que quelques personnes reculent jusqu'au XI<sup>e</sup> siècle, existent à Lospinasse, à Roanne, etc.; le château de Cousan, dont la majeure partie date des XII<sup>e</sup> et XIII<sup>e</sup> siècles est un bel exemple des constructions féodales du moyen-âge; les villes de Saint-Rambert-sur-Loire et de Saint-Bonnet-le-Château fournissent des modèles d'enceintes encore parfaitement conservées et les constructions civiles du moyen-âge et de la Renaissance y sont en grand

<sup>2</sup>Toute cette région possède des sources d'eaux minérales connues et exploitées du temps des Romains.

nombre ainsi qu'à Charlieu. Enfin, il faut mentionner le manoir de Boisy, construit par les Gouffier, le château de la Bâtie, malheureusement mutilé dans ces dernières années et celui de Sury-le-Comtal, remarquable par la décoration sculptée de ses appartements, ses cheminées et ses plafonds (xvii<sup>e</sup> siècle). Toutefois, ce qui mérite d'attirer l'attention des archéologues est, dans cette région, comme dans presque toute la France, l'architecture religieuse. Le plus ancien édifice visité par le Congrès est l'église de Saint-Romain-le-Puy, qui date en partie de la fin de l'époque carolingienne, en partie de l'époque romane, et dans la construction de laquelle on a fait entrer, comme matériaux, des sculptures et des chapiteaux qui paraissent même remonter aux mérovingiens; vient ensuite l'église de Saint-Bonnet-le-Château, en grande partie romane, dont les chapiteaux à sujets sont fort importants et dont les murs recèlent des inscriptions romaines utilisées comme moellons; puis Chandieu, dont la crypte est d'un haut intérêt et qui nous offre en outre un type d'église fortifiée; toutefois, au point de vue roman, la merveille est l'église, malheureusement en grand partie ruinée, de Charlieu, dont les sculptures du portail et notamment des tympanons sont de la plus grande finesse. Le cloître de l'abbaye est aussi remarquable, ainsi que celui des Cordeliers de la même ville. L'église de la Bénisson-Dieu ne doit pas être oubliée à côté des édifices que nous venons de citer et on comprend que la beauté du site ait fixé le choix qu'en fit St. Bernard pour y établir un de ses monastères. A Ambierle, l'église, de la fin du xiv<sup>e</sup> siècle est remarquable surtout par son unité, et ses vitraux s'harmonisent parfaitement avec l'architecture de l'édifice. Un tryptique sculpté de l'école flamande, dont les volets sont ornés de peintures exécutées en 1466 par un des plus grands peintres employés par les ducs de Bourgogne donne à Ambierle une importance particulière et les habitants de cette commune de moins de mille habitants, sont si fiers de posséder ce chef d'œuvre qu'ils n'ont jamais permis de l'emporter, même pour le réparer, et qu'un artiste a dû venir se livrer sur place à ce travail. Signalons encore en terminant les peintures du commencement du xv<sup>e</sup> siècle de la crypte de Saint-Bonnet-le-Château.

L'espace nous manque pour donner une idée plus complète des études faites dans le Forez par les membres du Congrès, mais nous ne voulons pas achever cet aperçu, sans dire qu'ils ont trouvé le plus cordial accueil dans cette province que le poète forézien Laprade appelait "la petite patrie," et que ce n'est pas sans regret qu'ils ont quitté leurs confrères de la Diana.

Comme le disait M. le Comte de Marsy, à la fin d'un des banquets qui réunissait les congressistes, c'est en se trouvant ainsi réunis pendant une semaine que l'on apprend à se connaître et à s'apprécier; c'est en étudiant ensemble les monuments et les souvenirs du passé qu'on les aime

et les comprend mieux, et, si, en arrivant à un Congrès, on est simplement au milieu de confrères, quand on se sépare à la fin ce sont des amis qu'il faut quitter.

Le Congrès de 1886 aura lieu à Nantes.

X.

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II.

EXCAVATIONS IN MALTA.

[The following extracts from a letter of the U. S. consul at Malta to the Secretary of the Archæological Institute call attention to the island as a fruitful and little-known field, which neither the English government nor the local administration take any pains to explore. Formerly, when, by accident, any discoveries were made, the government of the island bore the expense of clearing them of rubbish, but this action was fitful and unreliable, and even this has been abandoned of late years. In consequence of this apathy, every year witnesses the destruction of some newly-discovered antiquities. Ed.]

*Mr. A. L. Frothingham, Jr., Sec. Arch. Inst. of America.*

Dr. Caruana and many other persons interested in an intelligent exploration of the island, such as your Society might make, hope that you will consider favorably the advisability of undertaking systematic excavations. Besides the Phœnician, Roman and early-Christian periods, there are others equally interesting for the history of these islands, as the Byzantine, the Arabian (including a very rich Cufic paleography), the Norman, and that of the Knights of St. John.

As recently as January 1882, Dr. Caruana called the attention of the Maltese government to the fact that the decay of the ruins which had been unearthed would be inevitable unless they were given intelligent and official supervision, and he also pointed out that objects of high archæological value were found, on almost every site where excavations were carried on, by workmen who either destroyed them, through ignorance of their value, or sold them for trifling sums. The richest and choicest collections of Phœnician pottery are owned by private individuals in the island; that in the public museum being comparatively the poorest. But, numerous as these small private collections are, they are nothing to what might still be unearthed. The neglect of Malta as an archæological "bonanza" is deplorable. I visited the remains of an ancient temple recently, those of *Hagiar Kim* ("the Stones of Veneration"), and while there a boy brought me a piece of a broken altar which he slyly offered to sell me for a sixpence: this is but to show how little care is taken to protect this most interesting ruin from vandalism.

I remain, etc.,

JOHN WORTHINGTON.

## REVIEWS AND NOTICES OF BOOKS.

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LES ARTISTES CÉLÈBRES. DONATELLO par EUGÈNE MÜNTZ, Conservateur de l'École des Beaux Arts, Lauréat de l'Académie Française et de l'Académie des Beaux Arts. Ouvrage accompagné de 48 gravures. Paris, Librairie de l'Art. J. Rouam, Editeur, 29 Cité d'Antin.

This is the first of a series of monographs of celebrated artists to be published by the Librairie de l'Art under the direction of M. Eugène Müntz, Librarian of the École des Beaux Arts, who by many valuable contributions to the literature of Art has made his name widely known as that of an accomplished art critic and historian. Those who have read his *Les Arts à la Cour des Papes*, his *Précurseurs de la Renaissance*, and his *Vie de Raphael*, will not need to be assured that his *Donatello* gives evidence of careful research, critical ability and literary skill. These qualities could have been brought to bear upon no worthier subject than the great sculptor of the early Renaissance, whom Cellini, in a sentence quoted by M. Müntz on his title-page and in his introduction, designates one of *the two greatest sculptors who have existed from antiquity to the present time*. It is unnecessary to tell any one who knows Cellini, that the other is *the marvellous Michelangelo*, for whom he entertained so passionate an admiration that to name anyone as his equal was to bestow the acme of praise. *Nobile par fratrum* they were, each supreme in his day and generation, though Donatello had the advantage of living when the movement which emancipated mankind from so many thraldoms was in all the freshness of its young strength, and art inspired by antiquity was developing fresh forms of power under its influence. We are not inclined to dispute Michelangelo's superiority in point of versatility of genius, and force of intellect, and may even allow that psychologically considered he was the greater artist; but as sculpture is of all the arts the most controlled by the nature of the materials with which it deals, as regards subject, treatment, and technical handling, it follows that Donatello, who recognized its limitations, is a greater sculptor than Michelangelo, who ignored the fact that each art has a language of its own, which it must speak purely under pain of

degradation. As the further discussion of this subject would lead us far beyond the limits of this article, we will now turn our attention to M. Müntz. He reminds us, in his short introduction, that, while countless admirers of Michelangelo have unceasingly burned incense in his honor during the three centuries which have elapsed since his death, the rehabilitation of Donatello, *who with him and before him was the sovereign master of modern sculpture*, has been reserved for our own day; and he rightly attributes this tardy act of justice to the collections of his works formed by distinguished amateurs in France and England, and to the biographical and critical notices of the great artist which have been written of late years by Dr. Hans Semper, Jacob Burckhardt, Dr. Wilhelm Bode, and other authors of repute. As, however, no complete account of Donatello existed in the French language, M. Müntz was moved to write the present monograph, *in the hope not of completely filling the gap*, as he modestly states, but at least of supplying material which might serve to guide the often unreasoning admiration expressed for the great artist spoken of in its pages. We shall not attempt to follow him in his account of Donatello's career, but rather endeavor to show by extracts from his pages what were the special services rendered to art by this great sculptor, and what was the peculiar character of his genius. Among the passages bearing upon both points none is more pregnant than the following (pp. 14-18):—

“The period which extends from the return of Donatello to Florence (from Rome) up to that of his association with Michelozzo, is principally filled with work for Santa Maria del Fiore (the Cathedral) and Or San Michele. The Florentines, who were painfully embarrassed whenever the question of taking a manly resolution about finishing the cupola of the Cathedral was agitated, took pleasure in multiplying secondary commissions, as if to mark their pusillanimity. An army of statues was created between 1400 and 1430. Their profusion was due not solely to the conscientious scruples of the public, it also marked preoccupations of a new order: the favorite art of Mediæval Italy was bas-relief, the favorite art of the Renaissance is statuary.

“The accepted task of the Middle Ages was to relate the facts connected with, and the deeds done by, the principal personages of the Old and New Testament, in the most prolix language and with the most circumstantial detail. Popular interest could be awakened at that time only by a carefully developed representation with many actors, in short by using all the paraphernalia of that earliest form of poetry with young nations, the Epic. Of all the arts, sculpture in the round, being for the most part restricted to one or two figures, is that which supposes the greatest amount of faith (in which case the statue becomes an idol) or the greatest

amount of æsthetic disinterestedness. Now the Italian mind in the thirteenth and fourteenth centuries was too curious, and too restless, to rest content with creations of a nature so abstract. Moreover, with its yet feeble appreciation of form, it was incapable of admiring a statue whose sole merit lay in purity of line and delicacy of modelling. What was the consequence? Little by little these Epics had become Dramas, under the influence of those two great mediæval dramatists, Giovanni Pisano and Giotto, and their heroes had been well-nigh swamped in their surroundings. The moment had come to free them, to bring them into the light, to make each one of them an emulator of those fabled deities who, isolated upon their pedestals, self-suffering, proudly dominated the crowd, which dumb with admiration contemplated their perfections. This was the mission to which Donatello dedicated himself. Thanks to him, David and St. George, Judith and St. John the Baptist, had no longer any reason to envy the divinities whose mutilated statues, after ten centuries of obloquy and neglect, were daily disentombed before the eyes of wondering Italy. We cannot too strongly insist upon the specialization of Donatello. It enabled him to revive and to exhaust every kind of sculpture: working with materials the most diverse, marble, ordinary stone, wood, bronze, terra-cotta, and stucco, he excelled by turn in *stiacciato*, in bas-relief, in half-relief and in the round; in short, it would be impossible to mention any technical process which did not owe its advance to him. Incomparable as a worker of metals, he was as a bronze-caster, and in this respect only, inferior to some of his contemporaries. He may be considered as the inventor of *stiacciato*, a kind of relief which in parts rises above the surface hardly more than the thickness of a sheet of paper, and which proceeding by almost insensible gradations seems rather drawn than sculptured on the marble. Thus Donatello opened the way for the long extinct art of the medallist; and prepared the coming of its reviver, Pisanello, the earliest and the most perfect of the Renaissance medallists." Well may our author exclaim, "How many seeds profusely scattered in every direction."

The reader must not suppose, from this and other highly laudatory passages, that their writer is a blind admirer of his hero. So far is this from being the case, that, while he does ample justice to Donatello's high average of attainment, he does not hesitate to point out where and in what the master failed to maintain it. Thus, in such statues as his SS. Peter (1410) and Mark (1411) at Or San Michele, his St. John the Baptist in a niche of the Campanile, his Joshua (1412) at the Cathedral, and his marble David (1416?) at the Uffizi, he signalizes a want of decision in expression and action which the grand and noble treatment of the draperies, and the originality of gesture, do not suffice to redeem. So,

also, in discussing the Prophets and Patriarchs of the Campanile he says, "to speak frankly, Donatello in them gave himself up to a realistic debauch. He pushed to the utmost limits his design, which was, in at least two of them, to portray the heads of friends or fellow-citizens whose marked character had made an impression upon him. For other reasons, these statues form an epoch in the annals of art. With them, nervousness, the special malady of modern times, entered into her domain. Let Donatello, who gave to sculpture this exuberance of nervous life which forms the basis of the art of Michelangelo, Cellini, Germain Pilon, Puget, as of that of the French sculptors of the 18th century and of Carpeaux of the 19th, have the honor, as he must bear the responsibility, of having thus worked a revolution whose consequences are not yet exhausted."

In mitigation of this severe judgment it must in justice be said, that the statues of the Campanile which called it forth were never meant to be looked at in close proximity. Donatello purposely exaggerated the action, emphasized the features, and agitated the draperies of these figures in order that they might produce an effect at a great distance. One of them, the so-called *Zuccone*, the portrait of Giovanni di Barduccio Chierichini, when seen in the artist's studio was a riddle to all observers; and it was not until it had been elevated to the loftily-placed niche which it was intended to occupy, that its meaning became clear, and its power manifest. How differently Donatello dealt with statues which were to stand almost on a level with the eye, is shown at Or San Michele in that ideal image of the Christian Knight, the Saint George; whose simple pose, as M. Müntz himself acknowledges, "would have delighted even the Greek masters." Surely the marked difference in the treatment of this statue and that of the *Zuccone* and its companion figures proves that their sculptor acted on reflection, in proportioning action and finish to location.

In the noble series of monuments which he executed with the assistance of the eminent sculptor and architect Michelozzo Michelozzi, Donatello revealed new phases of his genius: "The type which they created," says our author, "had its origin in the mausoleum of Arnolfo del Cambio and his successors. It is a monument set against a wall. The two artists retained the picturesque feature of curtains enframing the composition and held up by angels; they also appropriated and developed the idea of statuette placed in niches, and finally, inspired by the example of the otherwise shapeless tomb of the Pazzi at Sta Croce (fourteenth century), they returned to the antique tradition of Caryatides. They, however, combined with such consummate art these different elements, some of which, and especially the Caryatides, had been only suggested by their



predecessors, they established so intimate a correlation between the architectural and the sculptural parts, they arrived at such unexpected effects, that they succeeded in creating a type which may be considered as in every respect original. Another characteristic feature of the new mausoleum is the predominance of the plastic over the polychromatic element. First the mosaics disappear, then the gold and the enamel are, little by little, dethroned by marble or bronze. Insensibly the old geometric ornaments are sacrificed to the human figure, which a century later will dominate the whole, as in the tombs of the Medici and of Julius II."

From these early Renaissance tombs M. Müntz turns to speak of Donatello's exquisite pulpit of the Girdle (*della Cintola*) at Prato, with its empanelled bas-reliefs of dancing children, and of those other reliefs of children dancing, singing, and playing on musical instruments, at the Uffizi, which were sculptured for the organ gallery of the Cathedral at Florence, as well as of the twelve angel musicians, calmer and more reflective than their brethren at Florence and Prato, which decorate the high altar of the Basilica of St. Anthony at Padua. To have given back the child to art is, in M. Müntz's opinion, "by no means the smallest of Donatello's titles to renown." Banished, since the days of antiquity, from sculpture and painting, the *putto*, to use the consecrated Italian name, reappears in works of the masters of the fourteenth century at Naples and Pisa, holding a festoon or a scroll, as in the bas-reliefs upon old Roman sarcophagi. "These scattered germs were brought to maturity by the genius of Donatello: than whom no artist has honored childhood with so much enthusiasm, and in so many varied ways."

We have left ourselves far too little space for even a bare enumeration of many of his finest works mentioned by M. Müntz, and can give but few words to some of the most remarkable. Among these are the bronzes at Padua, where Donatello resided for several years, exercising a most marked influence upon North-Italian art. Chief among them is the colossal equestrian statue of the *condottiere*, Erasmo da Narni surnamed Gattamelata, in the execution of which (1444-1453) our sculptor met and overcame as many obstacles to success, as Brunelleschi did in the construction of the cupola of the Cathedral at Florence. "In the one, as in the other," says our author, "the artist had to discover for himself the laws of style and the material processes." While Brunelleschi was obliged to solve the most abstruse architectural problems in the prosecution of his work, Donatello had to master the anatomy of the horse, to give a monumental character to the rider and his steed, to discover how to cast the colossus, and to give stability to the enormous mass." So completely, however, did success crown his efforts, that the Gattamelata,

with the single exception of the Bartolommeo Colleoni at Venice, ranks as the finest equestrian statue in Italy.

After discussing with keen appreciation Donatello's many lovely busts of the youthful St. John Baptist, his exquisite profile head of St. Cecilia belonging to Lord Elcho, his bas-relief of the dead Christ at South Kensington, his bronze relief of the entombment in the Ambras collection at Vienna, and many other works of almost equal merit, M. Müntz brings his valuable monograph to a close with a comprehensive and discriminating estimate of the great artist commemorated in its pages, of which the following abstract will give the reader an idea:—

“Donatello, who has been unjustly branded as a realist, drew his inspiration from a double source, the Antique and Nature. Has he who knew the first so well, approached its excellence? The answer depends upon the point of view adopted. It cannot be denied that, when compared with the pedimental figures and metopes of the Parthenon, the works of the Florentine sculptor appear in turn arid, calculated, meagre or conventional. This is because the simplicity of the antique grew out of a profound knowledge of the human body acquired in the games of the arena, instead of in the dissecting room. It is, at bottom, a science absolutely sure of itself, which attained perfection only through the sacrifice of an important side of human nature, moral expression; or, to speak more clearly, by sacrificing all expression of the passions. . . . Christianity by exalting moral above physical beauty, the soul above the body, encouraged the development of ardent and passionate men of genius, among whom Donatello stands in the first rank. Inferior to the ancients in the harmonious interpretation of the human body, he surpassed them in expressing the emotions and agitations peculiar to modern life. Did passion ever find more eloquent interpretation than in the works of his hand? Infinitely richer in means of expression than his mediæval predecessors, he put nothing of the mediæval spirit into his creations, although many of them are deeply religious. As compared with his contemporaries Ghiberti and Luca della Robbia, who endeavored to conciliate the new epoch with the old, which was in greater harmony with their own less vehement tendencies, Donatello is a revolutionist. The Rossellini, Desiderio, Mino, the Majani, and the immense majority of their contemporaries, repeated the tender and pious note which vibrates in the art of Ghiberti and Della Robbia; but, although Donatello had more direct scholars than they, there was no one among them or after them strong enough to revive his *terribilita*, until the advent of Michelangelo.”

This paragraph, in which the chief sculptors of the *quattro-cento* are so happily characterized, illustrates that comprehensive grasp of subject which distinguishes M. Müntz's monograph from the first page to the last.

Familiar with the history of sculpture in Italy from Niccola Pisano to Michelangelo, and thus able to define the position of each sculptor relatively to his predecessors, his contemporaries and his successors, M. Müntz, with but little to add to what was already known about the life and works of Donatello, has written the best biography of him that has yet appeared.

CHARLES C. PERKINS.

DICIONNAIRE DES ÉMAILLEURS DEPUIS LE MOYEN AGE JUSQU'À LA FIN DU XVIII<sup>e</sup> SIÈCLE. Ouvrage accompagné de 67 marques et monogrammes. Par ÉMILE MOLINIER, attaché à la Conservation du Musée du Louvre. Paris: Librairie de l'Art, Jules Rouam, Éditeur, 1885. 12mo. pp. 113.

This volume begins the series of the "Guides du Collectionneur," one of the many undertakings by which the history of art is being popularized in France: a companion to the series of the "Bibliothèque internationale de l'Art," "Bibliothèque de l'enseignement des Beaux Arts," "Melanges d'Art et d'Archéologie," of "Les Artistes Célèbres," and others, which are well worthy of imitation, and illustrate the frequent combination of erudition and taste in French writers on artistic subjects, especially in recent years.

A series of dictionaries of artists, adapted perhaps not so much to collectors as to art-students, is a great desideratum. Not only would it facilitate for amateurs the study of the history of art, but be invaluable in the school and lecture-room. The little volume of M. Molinier comes most opportunely to fill a place long vacant. A sketch of the various processes of enamelling, and of their historical sequence and relation, precedes the biographies of enamellers. The fac-similes of signatures and monograms and the inscriptions dispersed throughout the volume add much to its value, as does also the full and well-classified bibliography at the end. Nearly 330 names of artists are given, of which about 193 are French, 18 British, 26 German, 40 Italian, and 19 Spanish. The part relating to French enamellers is, naturally, the most detailed, and apparently is quite exhaustive. M. Davillier's fine work *Orfèvrerie Espagnole* enables M. Molinier to give a large place to Spanish artists. In addition to its other merits, the little volume is a gem of typography, combining clearness with elegance.

The writer states in his preface that he does not pretend to include the names of goldsmiths unless they are known to have executed enamels, although before the fifteenth century the two arts went always hand in

hand, and a goldsmith was always an enameller. I shall attempt to make some additions only to the list of Italian artists and their works, which the author may wish to incorporate in a second edition of his dictionary. First, with regard to some of the artists whom he mentions: Francesco d'Antonio's most important works were, perhaps, his reliquaries of S. Bernardino and Sta. Caterina, the first of which is still in the Convento dell' Osservanza (Siena). Giudino di Giudo should be read *Guidino*. Beside his work in Florence, he executed for S. Domenico of Perugia a silver-gilt chalice with its paten having a figure of St. Peter and other enamels, and the inscription: *Iste . calicem . me . feci . Guidino . Guidi . Orafo*. He may have been an Umbrian instead of a Florentine.<sup>1</sup> Andrea di Puccio d'Ognabene executed only the central compartment of the altar of Pistoia, whose borders have enamels of remarkable beauty. Ugolino di Veri and Viva di Lando of Siena worked, not only at Orvieto, but at Perugia, where they executed for S. Domenico a chalice with the inscription: *Iste . calix . fecit . Ugholinus . et . Viva . de . Senis*.<sup>2</sup>

In connection with the arrangement of M. Molinier's dictionary it is again evident that the choice of the name under which to arrange alphabetically artists of the thirteenth and fourteenth centuries is very difficult: some rank them according to the individual name, some according to the father's name. Both methods have much in their favor, but it is very confusing to find them used together. Then again, it is important not to use both the preposition and the genitive termination: Giovanni di Turino and Giovanni Turini are both correct, in a measure, but hardly Giovanni di Turini.

The following are notices of some additional Italian enamellers. The Sienese school of goldsmiths and enamellers seems to have taken precedence of the Florentine during the thirteenth century; while towards the middle of the succeeding century the two schools rival each other in importance. Pistoia, which was a field where the two schools met, is an example of this fact, for, although much nearer Florence, it employed at first Sienese goldsmiths and afterward only Florentine. Thus, in 1265, **PACINO** or **PACE DI VALENTINO** of Siena was commissioned to execute for the church of San Jacopo at Pistoia several enamelled chalices and patens, one of gold weighing over twelve pounds; a silver cross with the evangelists and other saints; and an enamelled silver-gilt *testavangelium*:<sup>3</sup> associated in these works was another Sienese goldsmith, **UGOLINO**

<sup>1</sup> *Inventario della Sagrestia di S. Domenico di Perugia nel secolo decimoquinto*: in the *Giornale di Erudizione Artistica, pubblicato a cura della Comm. Cons. di Belle Arti nella provincia dell' Umbria*. 1872, Vol. I. p. 73 seqq.      <sup>2</sup> *Ibid.*

<sup>3</sup> Ciampi, *Notizie inedite della Sagrestia Pistoiese de' belli arredi*, etc. Firenze, 1810, pp. 56, 57, 127-129.

D'ARRIGO. Pistoia also had its native school of artists, for the silver candelabra of San Jacopo were made over and adorned with thirty-two enamels by ANDREA DI PUCCINO DI BAGLIONE of Pistoia in 1337,<sup>4</sup> and Andrea Ognabene of the same city, some time before this, had executed the central section of the silver altar-front of San Jacopo. When, in 1357, the Pistoians wished to add to this the two wings, they called upon a Florentine, PIERO or PIETRO DI SAN LEONARDO.<sup>5</sup> After he had executed the left-hand compartment, there arose between him and the *operai* a dispute as to the excellence of the work, and the noted goldsmith Ugolino of Siena was called in as arbiter. His decision was probably unfavorable, as another artist, Leonardo di Ser Giovanni, also of Florence and a pupil of CIONE, was requested, in 1366, to do the right-hand section.<sup>6</sup> The enamels are confined to the borders of these three compartments and contain medallions with half figures of apostles and prophets. In style and execution these enamels are exquisite.

Soon after it was decided to make over the upper part of the altar-piece, and between 1386 and 1390 PERO D'ARRIGO, a German residing in Florence, received a commission for some silver statuettes; for an enamelled pavilion; and for an annunciation;<sup>7</sup> and finally in 1394 the design of the whole was changed and many additions made by NOFRI DI PIERO BUTI of Florence and ATTO DI PIERO BRACCINI of Pistoia: this work included some enamels.<sup>8</sup> It is evident from this that the influence of Florence became paramount in this part of Tuscany during the second half of the fourteenth century. I examined at the Cathedral of Barga (province of Lucca) a chalice with exquisite enamels of the fourteenth century and signed by a Florentine artist whose name I have never met with elsewhere: FRANCISCUS IÔANNIS *de Florentia*. Having mentioned the name of Cione, I will add that, although there seems to be no reason for considering him the author of the enamelled border on the altar-front of San Giovanni at Florence, this noted artist ought not to be omitted, for his influence on the formation of the Florentine school must have been important, though we know so little of his works. These enamels were executed by one or all of the earliest workers on the *dossale*, Berto Gori, Cristoforo di Paolo, Leonardo di Giovanni, and Michele Monti.

During the same period, Umbria remained entirely under the artistic lead of Siena. In the inventory of San Domenico of Perugia of the year 1458, beside the already-mentioned names of Ugolino, Viva, and Guidino di Guido, we find several others: Giacomo di Guerrino, Tondo

<sup>4</sup> *Ibid.* pp. 70, 134, 135.

<sup>5</sup> *Ibid.* pp. 75, 136.

<sup>6</sup> *Ibid.* pp. 76, 136. Cf. Vasari, *Vita di Agostino ed Agnolo*.

<sup>7</sup> *Ibid.* pp. 80, 136.

<sup>8</sup> *Ibid.*

or Tondino his brother, Andrea Riguardi, Andrea Vanni, Giovanni Dini, all of Siena; and Cataluzio di Pietro of Todi.

GIACOMO DI GUERRINO DI TONDO of Siena, who died in 1375, is known by a cross executed for the Piccolomini in 1349, by a chalice for the Cathedral,<sup>9</sup> and, finally, by a silver-gilt chalice with its paten for S. Domenico (Perugia) having an angel enamelled in the centre and various enamels on the foot, inscribed: *Iacobi. Guerrini. de. Senis. me. fecit.*<sup>10</sup>

TONDINO DI GUERRINO, evidently the brother of the preceding, flourished in 1322. He together with ANDREA RIGUARDI executed for S. Domenico (Perugia) two silver-gilt chalices and patens having a number of compositions in enamel. The first is signed: *Tondus. et. Andreas. Riguardi. de. Senis. fecerunt*: the second: *Tondino. et. Andrea. Riguardi. de. Senis. me. fecit.*<sup>11</sup>

ANDREA VANNI and GIOVANNI DINI of Siena made in 1322 for S. Domenico (Perugia) a silver cross with ten enamels. It was inscribed: *Anno Domini M<sup>o</sup>CCC<sup>o</sup>XXII. Andreas. Vannes. et. Johannes. Dini. de. Senis. me. fecerunt.*<sup>12</sup> This Vanni is probably the grandfather of his namesake the noted painter, and may be identical with the Andreuccio di Vanni mentioned in a Siense document of 1318 as one of the *maestri di pietra* of the Cathedral.<sup>13</sup>

CATALUZIO DI PIETRO of Todi, probably a goldsmith of the fourteenth century, is known by his magnificent silver-gilt chalice, 34 cent. high and weighing 7½ lbs., still preserved together with its paten in the Archæological Museum of Perugia. The chalice has six enamels on the foot and others on the cup, while the paten has one central and six surrounding compositions in enamel, figuring the passion. Its inscription is: *Chatalutius. Petri. de. Tuderto. me. fecit.*<sup>14</sup>

Perugia had her native enamellers who were even called to other parts of Umbria. For example the Church of S. Maria Maggiore at Spello preserves a capitular cross of remarkable beauty by PAOLO VANNI (1398), which has some enamelled figures and the inscription: *Tempore egregii decretorum doctoris domini Francisci Mili de Spello prioris dictae Ecclesiae Paulus Vannis de Perusio me fecit sub anno Domini MCCCLXXXVIII.*<sup>15</sup>

In Siena itself during the fourteenth and fifteenth centuries we find records of a number of artists beside those already mentioned.

<sup>9</sup> Milanesi, *Documenti per la Storia dell'Arte Senese*, Siena, 1854, I. p. 104.

<sup>10</sup> *Inventario della Sagrestia di S. Domenico*, etc., *ibid.*

<sup>11</sup> *Ibid.* <sup>12</sup> *Ibid.* <sup>13</sup> Milanesi, I. 182. <sup>14</sup> *Inventario della Sagrestia*, etc., *ibid.*

<sup>15</sup> Guardabassi, *Indice-Guida dei monumenti, etc., nella provincia dell'Umbria*. Perugia, 1872, p. 269.

GIOVANNI DI BARTOLO and GIOVANNI DI MARCO executed at Rome for Urban V, in 1369, the enamels on the silver busts of SS. Peter and Paul which are still in the ciborium of the Basilica of St. John Lateran. The subjects of the enamels were taken from the lives of the two apostles.<sup>16</sup> BARTOLOMMEO DI TOMMÈ, called PIZINO, was one of the foremost artists. In 1381 he, together with NELLO DI GIOVANNI, executed four enamelled silver statues for the Cathedral, the pedestals of which were enamelled with subjects illustrating the history of each saint.<sup>17</sup> BARTOLO DI LORENZO made in 1389 a chalice for the Cathedral. By JACOPO D'ANDREUCCIO are two candelabra and several other works (c. 1413).<sup>18</sup> NICCOLÒ DI TREGUANUCCIO assisted Giovanni di Turino in the execution of two silver statuettes of angels with enamelled bases which the Republic sent as gifts to Pope Martin V.<sup>19</sup> Later, in 1437, VICO DI DOMENICO DEL VECCHIO and TOMMASO DI PAOLO MONTAURI make a silver basin having the arms of the Commune and the people enamelled in four places on the margin.<sup>20</sup> From 1440 to 1443 GIOVANNI DI GUIDO is entrusted with a number of works: a superb candelabrum for the Cathedral; and two enamelled candelabra, a silver pax, and an enamelled silver basin, for S. Maria della Scala.<sup>21</sup> The noted painter LORENZO DI PIETRO, called IL VECCHIETTA, was not only a sculptor and bronze-caster, but an enameller. His figure of S. Catherine with enamelled base dates from 1460; that of S. Bernardino, in silver, from 1472; of S. Paul, also in silver and enamelled, from 1475; and that of S. Sebastian from 1478.<sup>22</sup>

The Florentine school was especially prolific at the beginning of the XV century. BARTOLUCCIO GIBERTI, the step-father of Lorenzo, was a skilled enameller, according to Vasari,<sup>23</sup> and the master of Lorenzo and of Antonio Pollaiuolo. M. Molinier refers, among Pollaiuolo's works, to the fine large silver cross, above eight feet high, in the *Opera del Duomo*, executed from 1456 to 1458: he was, however, only one of three artists who worked on it, the others being FRANCESCO DI BETTO, who alone executed the upper part, and MILIANO DI DOMENICO DEI.<sup>24</sup> PIERO DI BARTOLOMMEO DI SALI was associated with Finiguerra, in 1457, in the execution of two enamelled silver candelabra for the Cathedral of

<sup>16</sup> Milanese's Vasari, III. 303.

<sup>17</sup> Milanese, *Documenti*, etc. I. 289.

<sup>18</sup> Milanese, I. 248.

<sup>19</sup> Milanese's Vasari, III. 305.

<sup>20</sup> Milanese, II. 174.

<sup>21</sup> Milanese, II. 193-4.

<sup>22</sup> Milanese, II. 370.

<sup>23</sup> Milanese's Vasari, I. 222 sqq.; III. 286.

<sup>24</sup> I will here mention the names of *Antonio di Tommaso de' Mazzinghi* and *Giuliano di Giovanni "Il Facchino"*, said by Vasari to be pupils of Antonio Pollaiuolo, but considered by Milanese to have flourished before him (III. 289).

Pistoia.<sup>25</sup> A little later flourished MICHELAGNOLO DI VIVIANO of Gaiuole, father of Baccio Bandinelli and first master of Cellini.<sup>26</sup>

Of northern enamellers I will mention ANTONIO DEL MEZZANO of Piacenza, whose *magnum opus* was the superb silver-gilt cross with enamels, between 3 and 4 ft. high, executed by him between 1388 and 1416: the inscription reads, according to Cicognara: *Hec est Maj. Eccl. Plac. facta per Anton. de Mezzano MCCCCXVI.*<sup>27</sup> About 1400 flourished NICCOLÒ DI TURA and ENRICO his nephew by whom is the fine reliquary of S. Sigismund in the Cathedral of Forli, so enthusiastically described by Cicognara,<sup>28</sup> which bears the inscription: *me fecit in Forolivio Nicolaus magistri Ture et Henricus ejus nepos*: on the handle we read: *hoc opus factum est tempore fratris Sigismundi et domini Leonis.*

M. Müntz, in his *Les Arts à la cour des Papes*, has added, on documentary evidence, several new names to the list of known enamellers of the fifteenth century who worked in Rome:—VELO DA ROMA (1419—I. 21), SIMONE DI GIOVANNI (1447—I. 170), and NARDO CORBOLINI (1465—II. 115). Other names might be added to those given above, and this may be done by some who have more material at command. M. Molinier may consider that a number of the enamellers mentioned, being known to us only by documents, ought not to appear in his Dictionary, and he doubtless is the best judge of the extent to which exclusion should be carried, while giving all the information that might be useful to the collector who should chance to meet a work of one of these forgotten masters.

A. L. FROTHINGHAM, JR.

NOTICE OF A FEW MORE EARLY CHRISTIAN GEMS, by C. DRURY E. FORTNUM, F. S. A., &c., reprinted from the *Archæological Journal*, vol. 42, p. 159.

This is a second paper on Christian gems, read before the Archæological Institute of Great Britain, by Mr. Fortnum, an English gentleman who has devoted many years to the study of glyptography, and has formed one of the most valuable private collections of rings and gems, Ancient, early-Christian, Mediæval and Renaissance, in the world. Equally versed in bronzes and terra-cottas, of which he has a fine collec-

<sup>25</sup> Ciampi, *Lettera sopra la interpretazione*, etc.

<sup>26</sup> Milanese's Vasari, vi. 133.

<sup>27</sup> Cicognara, *Storia della Scultura*, Venezia, 1813, II. 187, note.

<sup>28</sup> *Ibid.* I. 369-70.



tion at his residence on Stanmore Hill near Harrow, Mr. Fortnum has brought his name into notice by many valuable papers on art and archæology, and by the masterly essay on the history and art of bronze-casting which forms the introduction to his catalogue of bronzes at the South Kensington Museum. In the pamphlet before us, Mr. Fortnum describes several Christian gems of recent acquisition, which are engraved, of the actual size, on an accompanying illustrative plate. Of these the most interesting are numbers 1, 2, and 8.

No. 1, an oval-shaped *nicolo* from Beirût in Syria, dating in all probability from the later years of the third century, has its surface covered with a complicated subject in intaglio. It consists of a ship, emblematic of the voyage of life, surmounted by the letters I. H. C. To the left are the chrisma, and an anchor with a fish on either side, and, to the right, Jonah cast out by the whale. Mr. Fortnum suggests that the stone was originally set in a marriage ring, "that the fish typifies the wedded pair, united in hope (the anchor) under Christ (the chrisma) that the voyage of life (the ship), or the church of Christ of which they are disciples, may lead them to the resurrection (Jonah), to Eternal life? (the star)."

No. 2, a red jasper, probably of the first half of the third century, bears the well-known figure of the Good Shepherd, and the letters I. A. Θ. These, according to Padre Garrucci whom Mr. Fortnum consulted, are to be read from right to left, and interpreted as an abbreviation of *Báĩs* or *Báĩov*, a term of Egyptian origin signifying a palm branch, the victor's prize.

No. 8 is a mottled brown jasper found in Egypt, and supposed to have been engraved in the second or earlier third century of our era. On its face an anchor is incised, and on its reverse is an inscription honoring Serapis: "a curious record of the intermingling of the two cults, Serapis being honored as a type of Christ." Merivale in his History of Rome, quoted by Mr. Fortnum, states that, in the time of Hadrian, Serapis and Christ were equally honored as being nearly identical. See also "the curious letter of Hadrian to Servianus quoted by Mr. King (*Gnostics*, p. 68)."

C. C. P.

HYPOGEUM TAL-LIEBRU, MALTA, explored and described by DR. A. A. CARUANA. Malta, 1884, E. Laferla.

The Christian catacombs outside of Italy, being of secondary importance and of relatively slight archæological and artistic value, have received but a small share of attention. Of all these groups, that of Malta and Gozo is perhaps the least-known and most neglected. Dr.

Caruana, to whose indefatigable energy in conducting excavations and describing discoveries we owe such a large share of the information we possess on recent researches in Malta, has given various indications of the importance and extent of the group of Christian cemeteries of the two islands. In 1881, in his *Recent discoveries at Notabile* (pp. 17-19) he refers to the early Christian history of Malta and to "the very ancient cemeteries of St. Paul, St. Agatha, St. Venera, St. Cataldo, l'Abbatia, and several others within and without the limits of old Melita, in some of which the Christian monogram engraved on the tombs is still apparent. They are provided with the cemeterial Basilicas and places for the altar, and other arrangements in accordance with the Christian cemeteries of subterranean Rome. That of St. Agatha still exhibits the signs of dedication according to the old rite of the Roman church previous to Pope St. Sylvester." Again, on p. 23 he remarks that "the numerous and extensive Catacombs at Notabile, Siggieui, Mintna, etc., are still unexplored."

His last monograph, which we are about to review, is the description of a *hypogeum* discovered in July, and explored by Dr. Caruana in October, of last year, which though small and without artistic embellishment is interesting on account of its structural peculiarities. The text is illustrated with plans and sections, which make it comparatively easy to control the writer's hypotheses.

The *hypogeum*, cut in the rock, is composed of a group of five tomb-chambers from which a staircase of six steps descends to an *ambulacrum* 17½ ft. long, 3 ft. wide, and 6½ ft. high, lighted by a *luminare* added at a later period. On each side of the *ambulacrum* are two tiers of square or slightly-rounded apertures which open into small sepulchral chambers or *cubicula*: these are arranged for the reception of one, two, three or even four bodies. Beside the openings are scratched or engraved the palm-branch, the monogram, etc. According to Dr. Caruana, the front group of five chambers must be considered a pagan construction, and the catacomb itself originally pagan, for the reason that the aedicular system is used instead of that of *loculi*. He holds that the transformation into a place of Christian burial could not have taken place at an early period, and considers that it must have been accomplished during the period of Arabian dominion (after 870 A. D.), when the native Christians were impeded in their worship. The latter argument seems not to have much weight; moreover, it is in contradiction to a previous statement of Dr. Caruana himself (*Notabile*, p. 18). The intrinsic evidences, so far as can be judged from the drawings, are all against the theory of such a late, unexampled transformation into a Christian burial-place. The palm and the Constantinian monogram could not have been used during

the Byzantine period, between the IX and XII centuries; in fact, they could hardly have appeared later than the V century. The art of the Byzantine period would have left traces of a very different kind. Dr. Caruana's difficulty about the use of *cubicula* instead of *loculi*, is quite explicable: an examination of the plans of various cemeteries in De Rossi's *Roma Sotterranea* shows the frequent use of such chambers; and, in the case of our Maltese *hypogeum*, the absence of *loculi* is probably owing to the smallness of the family whose burial-place it was, and to the abundance of room. The argument that, "after . . . the concession to Christians to worship publicly, church discipline, both Latin and Greek, provided dormitories for Christian interments within the precincts of a church," and that the transformation from a pagan to a Christian cemetery could not therefore have taken place after the peace of the Church, is hardly valid. The change from underground to above-ground cemeteries was quite gradual, and in Rome the catacombs were used for a hundred years after the peace of the Church. Even supposing it to be necessary to consider a part of this *hypogeum* as pagan, the transformation could have taken place at the time of the conversion of the family to whom it belonged, or even as late as the IV century.

A. L. F., JR.

## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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## AFRICA.

### EGYPT.

M. MASPERO's excavations at *Luxor* were briefly described on p. 221, but besides this most important work other excavations were carried on. At *Thebes* some parts of the city belonging to the XI and XII dynasties have been examined and their method of construction determined: the ruins of five or six chapels—one built by Shabenac, daughter of Psammetichus I.—have been found. More important excavations have been made at *Medinet-Abou*, where the plan of the Coptic city might easily be reconstituted: under it parts of the Roman and Egyptian cities remain. Researches on the site of the ancient *Comonbos* show that the city was built, under the Ptolemies, on the ruins of a pharaonic city which remains almost entirely under the ground.

*Fortifications*.—Beside the great fortress of Abydos which, after the fifth dynasty, was overrun by a cemetery, and which has alone been studied up to the present time, M. Maspero has examined two other specimens of early military architecture. Their plan is nearly uniform; they are square enclosures with a large gateway and several posterns; the gateway is formed of wide apertures opening into successive courts.—*Acad. d. Inscriptions*, July 24, in *Le Temps*, July 26.

At *El-Khozam*, near *Thebes*, a funerary stele of the XI dynasty was found: at *Siât*, the cavern of a mediæval Arab alchemist which contained over two hundred early vases in stone and bronze, many of rare

archaic types. They must have been collected from the early rock-cut tombs in the neighborhood. Near *Edfoo* a number of Ptolemaic tombs have been discovered, tunnelled in a friable limestone crag. Only one is intact: a shaft six feet square and twelve feet deep terminates in a small chamber with a stone bench along one side. This chamber opens into a large hall, the walls of both being pierced with oblong niches or *loculi* containing mummies. Excavations have been continued in the vast necropolis of *Ekhmeem*. At *Helleh* was found the tomb of an esquire of Rameses II. and the portrait of two of this Pharaoh's war-horses; in a Coptic convent near *Assouan*, about twenty epitaphs of the VII century, including those of two bishops of Philae; in a Coptic church at *Deir el-Behari* a large number of well-preserved Coptic inscriptions, the largest being a theological document of about 300 lines on the natures of Christ.—*Journal des Débats*, June 10-12; *London Times*, July 27; *Journal Asiatique*, July 1885, pp. 92-95, 104.

M. REVILLOUT has undertaken the publication of a collection of demotic papyri, entitled *Corpus papyrorum Aegypti, a Revillout et Eisenlohr editum*. He is to publish, in five successive volumes, the "Acts" of the Louvre, the British Museum, Turin, Berlin and other less important collections: a sixth volume will classify all these documents according to subject-matter and dates, and will form a complete index of Egyptian law. The first number has already appeared.—*Journal Asiatique*, July 1885, p. 102.

**EGYPT EXPLORATION FUND.**—The probable program for the coming season is as follows. Mr. Petrie will resume work at Naukratis: leaving this work, after a while, to the superintendence of Mr. Ernest Gardner, he will proceed with Mr. Griffith either to the principal cemetery of Zoan (Tanis) or to another equally promising site in that direction.—*Academy*, Nov. 7.

**CAIRO.**—*Boulak Museum.*—New and important discoveries have made it possible to open at the Boulak Museum a gallery entirely for Christian monuments. Interesting Coptic steles have been found at Assouan and Erment, bearing dated inscriptions, which makes them important for the history of art. M. Maspero remarks that some of them, coming from Upper Egypt and belonging to the IX cent. A. D., bear ornamentation similar in motive to that of Romanesque churches of the south of France.—*Courrier de l'Art*, Aug. 7.

**GOSHEN-KHATÁNEH.**—The most important result of M. Naville's last winter's work was the identification of Saft-el-Henna, which is about 6 miles from Zagazig and is the site of a large ancient town, as the capital of Goshen. A monolithic sanctuary of the date of Nectanebo II., the last Pharaoh, stood here, and his statue was found. The name of Kesem,

here discovered to be that of the capital of the nome or province of Arabia, has long been identified with Goshen or Gesem, but no site had yet been established. The nome of Arabia was first constituted by Rameses II., and we thus understand how the land of Goshen became the land of Rameses. It is probable that the land of Goshen, exceeding in extent the Arabian nome, reached Pithom on the East and nearly to Heliopolis or On on the South.—Naville, at meeting of *Egypt Expl. Fund.*, Oct. 29: Cf. *Academy*, Nov. 7, 1885.

**LUXOR.**—Count Kalnoky has informed the Academy of Sciences of Vienna that the excavations executed at Luxor by the Austrian archæologists have brought to light some magnificent granite statues, all of which are considered to represent Rhameses III. One only is intact.—*Cour. de l'Art*, July 17.

**NAUKRATIS.**—Mr. R. S. Poole reported to the Hellenic Society (June 25) that the exploration of the site of Naukratis was practically complete. He added that forty-two cases of antiquities were on the way home, that six important inscriptions had been found, and the sites of various temples established. Among the objects found, the inscribed handles of amphoræ and about 500 weights of all the standards in use at Naukratis are of especial importance.—*Academy*, July 4, p. 15. Since then, the exhibition at Oxford Mansion and at the British Museum of the important series of objects discovered on the site of this city, which are of such importance for the origins of Greek Art and its relations with the art of Asia and of Egypt, has led to the publication of an important series of papers by Mr. Ernest Gardner (*Academy*, Oct. 10) and Miss Amelia B. Edwards (*Academy*, Oct. 17 and 24) which describe the collection before its dispersion throughout the Museums of Great Britain. A good résumé is given in *The Mail* of August 5.

**ZOAN (TANIS).**—The objects brought by Mr. Petrie from Tanis have reached England, and are probably now on exhibition in the British Museum. The papyri found in the ruins of private houses have been submitted to Prof. Revillout, who pronounces the demotic specimens (which constitute the majority) to be of a very high interest. He is to give an important analysis of these documents. One of them, containing a list of hieroglyphic signs with transliterations into the hieratic script, each sign being accompanied by its name in the same character, has formed the subject of an exhaustive report by Mr. Griffith.—*Academy*, Nov. 7, 1885.

#### TUNISIA.

**MISSION OF MM. REINACH AND BABELON.**—At the sitting of the *Académie des Inscriptions* of May 8, 1885, a communication from M. Reinach

gave fuller information of the discoveries at *Gightis* and *Ziân*. At the former place, the forum was uncovered, and, besides inscriptions, there were found a head of Augustus with pontiff's veil, and three large marble statues, doubtless of local magistrates. The Augustus has been removed to the Bibliothèque Nationale; but the statues could not be moved on account of their weight. At *Ziân* five large headless marble statues were found on the surface of the ground; further, a large head of Claudius, of good workmanship, a head of the Empress Lucilla, and a curious golden amulet covered with enigmatical figures. The forum was excavated, and inscriptions from the portico showed that it was constructed by L. Marcus Barea, consul in 18 A. D., proconsul of Africa in 42 A. D., and by M. Pompeius Silvanus, consul in 45 A. D., proconsul of Africa in 57 A. D.—*Rev. Arch.*, 1885, I. p. 394.

**CARTHAGE.**—A complete organ (*orgue*), exactly figured in all its parts in terra-cotta, 0.19 met. high, has been found near Carthage. This discovery is of interest in the history of music.—*Rev. Arch.*, 1885, I. p. 393.

**SFAX.**—Workmen engaged on the ramparts of Sfax have discovered most important remains of a Christian basilica and cemetery: they found the baptismal font in the form of a piscina entirely covered with mosaics and in a tolerable state of preservation, on which many Christian emblems, flowers, and a cross were visible. Potteries and marbles adorned with the same emblems, fragments of walls and of pavements, a large number of tombs, etc. were also uncovered. Unfortunately, the workmen had demolished a part of the piscina before M. Zichel, the French vice-consul, was informed of the discovery. At present the excavations are being continued under his direction.—*Le Temps*, Nov. 1; *Cour. de l'Art*, Nov. 13, 1885.

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## ASIA.

### CAMBODIA.

The history of this country, which has been until now a sealed book, is being rapidly made known through the labors which M. Aymonier continues to carry on. The first fasciculus of his *Corpus* of the Indian inscriptions of Cambodia is now going through the press. In his exploration he always finds a Sanskrit epigraphy by the side of the native Khmer. Indian civilization, according to M. Aymonier, was brought to Cambodia at the commencement of our era by merchants, who founded colonies at the mouths of the rivers; and from this arose an empire. The earliest inscription is of Bhavavarman, who reigned in 600 A. D.: the official worship was then an eclectic Brahmanism which confounds the two

divinities Vishnu and Siva: the sculptures show already the worship of the female energies of Siva, the Saktis. The capital was still at the South, at Vyadhapura, whose ruins are, apparently, at Angkor Baurey, near the frontier of Cochinchina. Between 670 and 800 A. D. there is a dark period, to which belong the monuments of Angkor Thom, and the rise of Buddhism. The only known Khmer inscription which treats of general history is that of Sdok, which belongs to the reign of Jayavarman (802 A. D.), the founder of Angkor Vat, whose dominion extended even over Java, the civilization of which seems to have been much influenced by that of Cambodia. The decadence began in the middle of the XI century when Siam seems to have rendered itself independent.—*Journal Asiatique*, July 1885, p. 47–50. The rule of Cambodia for several centuries of its greatest prosperity appears to have extended as far north as the fifteenth degree of latitude and westward as far as Bangkok. The identification of Tchîn-la with Cambodia is now rendered certain, and through this agency Chinese and Cambodian chronology are seen to confirm each other.—*Rev. Arch.*, May 1885, p. 318.

#### HINDUSTAN.

Mr. Burgess, to whom Indian archæology owes so much, has in progress a volume on the Amarâvati Stûpa, illustrated by a large number of plates; another, with numerous drawings from the great temple of Ramesvaram, etc., at Mâdura in S. India; and, further, a complete account, with many drawings and photographs, of the remains at Hampi, the ancient Vijayanâgara; beside these, he is to edit two volumes of inscriptions, and a voluminous work on the Musalmân architecture of Gujarat. He has lately been appointed Archæological Surveyor of Southern as well as of Western India.—*62nd Annual Report of the R. Asiatic Society*, 1885, p. 69.

**ARCHÆOLOGY IN SOUTHERN INDIA.**—Some new discoveries have been recently made in Southern India. Mr. Alexander Rea, First Assistant to the Archæological Survey, reports to Government that he has inspected the caves near Mâmandûr, in the North Arcot district, alluded to in Mr. Sewell's "List of Antiquities," vol. 1, p. 166, and that he finds them to be of Brahmanical and not Jaina origin, as previously supposed. The caves had not before been visited by any archæologist. They are four in number, and are coeval in date with the rock-cut remains at Mahâbalipuram. There are four inscriptions carved on the rock, mostly in Pallava-Grantha characters of the eighth century. A more important find, however, is that of a new Buddhist tope in the Krishna district. Mr. Sewell, in preparing his "List of Antiquities" for the Madras Government, received information of the existence of a "carved stone" on the



hill above the village of Râmireddipalle, about ten miles north of the Krishna river, and about 15 miles from the well-known tope at Amarāvati. He instituted inquiries, and the district authorities forwarded a report and a series of four rough squeezes of sculptured stones. From these Mr. Sewell deduces the existence of a hitherto unknown tope at this place, the remains, such as they are, being undoubtedly Buddhist in origin. The Archæological Survey will now complete the necessary examination of the site, and excavate, if excavation appears to be necessary. It seems pretty certain that a tope stood on this spot. It remains to be seen whether the carved stones were proper to this place of worship, or whether they had been carried thither from Amarāvati. It will also be necessary to recover, if such exist, any inscription or other record which will throw light on the date of this monument. It will in all probability be found to date not later than the sixth century A. D.—*London Times*, Oct. 24.

SIRPUR.—Maj. Gen. Cunningham has published a report (Vol. xviii) in which he describes some interesting ancient temples in the old cities of Rājim, Arang, and Sirpur, differing materially in plan and decoration from all the other temples of Northern India: they have no ground entrance on the front, the only access being by small flights of steps from the sides; the front is open to its full breadth. The sculptures on the pilasters are all Brahmanical. At Mathura he discovered a half-life-size figure of Herakles strangling the Nemeæan lion, which, after having been for years employed as the side of a watering-trough, is now safe in the Indian Museum at Calcutta. He considers this figure to “have been sculptured by some foreign artists for the use of the Greeks resident at Mathura,” and “to be a direct copy of some Greek original.”—*62nd Annual Report of the R. Asiatic Soc.*, 1885, p. 58–60.

#### ARABIA.

*M. Huber's Discovery and Death.*—The sitting of the *Académie des Inscriptions et Belles-Lettres* of July 3, 1885, was made unusually interesting by the account given in person by M. Félix de Lostalot, French vice-consul at Djeddah, of the finding of the remains of M. Charles Huber, the scholar killed by the Arabs, as well as the famous Teïma stele, discovered by M. Huber shortly before his death. M. Huber was on a tour of exploration from Damascus through Southern Arabia, when an Arab told him of a large stone covered with letters at Teïma. He went there and found it built into the wall of a house; this house he bought, and obtained the stone. Then he concealed it in Hail for the time. He made his way to Djeddah, much fatigued by his journey, and there told M. de Lostalot of his discovery. He set out again after a short rest, and

neglecting M. de Lostalot's advice as to his route, was killed by the Arabs. It was now M. de Lostalot's task to recover the remains of his countryman, and also the stele. He accomplished both objects by the help of an Algerian sheikh; although the recovery of the stone was made most difficult by the efforts of other persons and of the Turkish government, which had heard of the matter, to gain possession of so interesting a monument. The stele has an Aramean inscription upon it, and its sculptured decoration is Chaldeo-Assyrian. It dates, according to the Marquis de Vogüé, from the VI or V century before our era, and shows that at that period Aramean served as the chief vehicle of ideas for Semitic culture. The stele is to be placed in the Louvre, together with other Aramean fragments obtained with it.—*Cour. de l'Art*, July 17.

The stele has already been known by squeezes, more or less defective, and has been the subject of a number of learned dissertations in Germany and France, but the study of it can now be carried on with far greater success on the original. M. Clermont-Ganneau has recognized, from it, the existence of a new divinity, *Şelem*. M. Renan considers the inscription to be commemorative of the introduction of a foreign divinity into Teïma and of his being placed under the protection of the native divinity by a man of Hagam, residing in Teïma.—*Journal Asiatique*, July 1885, pp. 59-60.

#### PALESTINE.

The work of the Palestine Exploration Fund has been carried on during the past 12 months by Mr. Laurence Olyphant, Herr Schumacher, and Mr. Guy le Strange. The memoirs and map of Herr Schumacher will be put forward as the most important examination of the Jaulan district as yet made by any traveller. The ruins at Kh. Arkub-er-Rahwah are identified by Herr Schumacher with the Argob of the Bible commonly placed at the Lejjah, and a village called Sahem el Jolan with the Biblical Jolan, the site of which has been unknown. The ruins of the curious underground city of Ed Dera were examined and surveyed. Near the Ain Dakhar were found about 500 dolmens, and at Kefr el Mâ a remarkable altar and basalt statue.—*Academy*, July 18, p. 47.

**ARTOUF.**—In a letter to the *London Athenæum*, dated May 12, 1885, Mr. James E. Hanauer recounts the discovery near this town of a rock-altar with steps, the upper part of it closely resembling the monolith discovered two years ago at Marmeta by Mr. Schick. The newly-found altar is about a quarter of a mile from ancient Zorah (modern Sura'a), the home of Manoah and the birthplace of Samson. Mr. Hanauer calls attention to the rock-altar of Manoah mentioned in Judges XIII. 19-20, and notes the proximity of this later altar to the place where the ancient one must have been.

## PHŒNICIA.

**SIDON.**—Six metres beneath the soil, stone implements have been found, and also vessels of red earthenware and a flute of the same, proving that, before the Phœnician colony, an older one belonging to the stone age had been planted here.—*Berl. Phil. Woch.*, Aug. 22.

**BEYRÛT.**—M. Lœytved, Danish vice-consul at Beyrût, has found three Phœnician inscriptions. The first, a seal with one name, *Abd-Hadad*, servant of the god Hadad. The other two are both incomplete, but are interesting as having been found in Phœnicia. The former of these two contains the enumeration of a sum of money. The latter is of interest for philology, history, chronology, and Phœnician mythology. It reads: "Porch of the East and South constructed by the Elim envoys of Moloch-Astarte and his servant Baal-Hammon, for Astarte in Ashera, goddess of Hammon, in the 26th year of Ptolemy, lord of kings, the illustrious, Evergetes, son of Ptolemy and Arsinoë, divine brothers, the 53d year of the people of [Tyre]," etc. This is the year 221 B. C., and we have here a confirmation of the reckoning both of the reign of Evergetes and of the Syrian Era. It is noticeable that the titles of Ptolemy are those of Greek documents. The title *adôn melakim* was borne only by the successors of Alexander, and perhaps by Alexander himself. M. Clermont-Ganneau finds in this inscription discovered by M. Lœytved a confirmation of his own opinion previously expressed, that the celebrated sarcophagus of Eshmunazar, King of Sidon, in the Louvre, which also bears the title *adôn melakim* (*χρόνος βασιλείων*), belongs to the period of the Diadochi.—*Rev. Arch.*, 1885, I. p. 395.

## ARMENIA.

**VAN.**—At the sitting of the *Société Nationale des Antiquaires de France*, of June 17, 1885, M. Germain Bapst announced that excavations in Van had brought to light monuments of Chaldeo-Assyrian art the workmanship of which recalls that of the bronze chair obtained from the same source by M. de Vogüé.—*Cour. de l'Art*, July 3.

## PERSIA.

**SUSA.**—M. Dieulafoy, charged with an archæological expedition in Susiana, reported on July 10 to the *Académie des Inscriptions* the work done by him during the first term of the present year, and since then has published an article, with plates, in the *Revue Archéologique* of July-August. In 1881 and 1882 M. Dieulafoy became convinced that the mound of Susa (explored in 1851 by Sir Kenneth Loftus, who discovered there the palace of Artaxerxes Mnemon, and a celebrated inscription) would yield good results if more thoroughly examined. He obtained the help of the French government and undertook the work. His last exca-

vations were commenced in February of this year. The city of Susa was divided by a wide river, now called Ab-Kharkha. On the right bank were the most closely-populated parts of the city: on the left bank were temples (or at least a *ziggurat*), the royal city, the city, and some palatial constructions. The excavations were confined to the last two ruins. According to a preliminary survey, the monuments may be separated into three groups, (1) on the N. W. the palace of Artaxerxes Mnemon, (2) on the East a platform 1200 by 800 metres, on which were the palaces of the Kings of Susa, and (3) on the S. W. the citadel. The excavations confirm the opinion that the walls of ancient Persian palaces were of brick, and that extensive use was made of decoration in faience. Enamelled bricks were found, from fragments of which could be reconstructed a superb lion in bas-relief 3.50 met. long by 1.75 high, set between two friezes of palmettes, rosettes and triangular ornament. Fragments of a second and third lion were found, which apparently formed part of a procession of lions decorating the exterior of the porch. The prevailing color of this decoration is turquoise blue. Inscriptions on the bricks and a fragment of a column of the time of Darius indicate that Artaxerxes had built on the site of a preëxisting palace. The chief acquisitions are the following: I. A bicephalic capital of gray limestone, analogous to the Persepolitan orders, 4 m. long. This will be sent to France, and will be the first Akhaemenid monument in a European museum. II. A fragment of the crowning member of the pylons of the palace. A portion of this, 10 m. long, which consists of a faience frieze 4.05 m. in height, has been picked up in fragments. These have been matched and numbered by Mme. Dieulafoy. The frieze will be placed in the Louvre. III. Two fragments of enamelled faience of the Elamite period; i. e., earlier than the Akhaemenids. IV. Fragments of bas-relief, of enamelled bricks, representing black personages, clad in tigers' skins and splendid robes on which is embroidered the fortress of Susa. The personages are adorned with bracelets and carry the high sceptre, the emblem of the Akhaemenid kings. M. Dieulafoy considers these to be royal portraits, and asks if the Elamite kings were Ethiopians. V. Various utensils of ivory, glass, and bronze, inscriptions, etc. VI. The greater part of a tower attached to the system of fortification of the entrance gate of the palace.—*Cour. de l'Art*, July 24; *Rev. Arch.*, July–Aug.

M. Ernest Babelon will give in the next number of the JOURNAL a full account of these important and unique discoveries.

#### ASIA MINOR.

A new Austrian expedition to Asia Minor is to be undertaken, under the leadership of the well-known architect and professor in the Academy

of Art, Herr G. Neumann, whose objective points are the parts of Taurus and Antitaurus in which considerable discoveries of ancient remains were made some years ago. The route will be through Trieste, Smyrna and Adalia, and from there by land eventually to the sources of the Euphrates.—*Berl. Phil. Woch.*, Aug. 1.

**LESBOS.**—Mr. Robert Koldewey has been making a journey through the island, carefully investigating all antique remains. He has found, that the ancient town of Antissa is wrongly placed upon the present maps. He is now able to give the true site of this town.

**MYRINA.**—In the *Bull. de Corr. Hellén.*, May–Nov., 1885, M. E. Pottier makes a very careful study of the Satyr dancing and carrying the infant Dionysos,—a terra-cotta figurine found by M. A. Veyries at Myrina in 1882. M. Pottier classes the work as Hellenistic of the III or II century B. C.

**ASIATIC TERRACOTTAS.**—We make the following extracts from M. Salomon Reinach's two interesting papers in the *New York Nation* (Sept. 24 and Oct. 1), entitled *Asiatic Terracottas in the Louvre*. "It was not until 1876, when figures from Tanagra began to get rare in the markets of Athens and of Paris, that the Asiatic terracottas made their appearance. About fifty figures, quite different in style from the Bœotian ones, were brought to Europe, and, professedly discovered at Ephesus, found their way to the Berlin Antiquarium and the private collections in Paris. Encouraged by their success, the Greek dealers subsequently sent a large number of so-called *Ephesian* figures. Meanwhile forgery had been at work," etc., and the genuineness of the terracottas was suspected by Lenormant, Rayet and Longpérier. To the latter's condemnation of a collection of these figures belonging to M. Hoffman, and to M. Waddington's letter to M. Baltazzi of Constantinople, we owe the excavations undertaken by the French School, in the Greek necropolis on the estate of M. Baltazzi at Myrina near Smyrna. M. Reinach says, "In my opinion, the great mass of Asiatic figures which existed in Paris previous to 1880 may be classified as follows: 1, wholesale forgeries, manufactured in Athens; 2, partial forgeries, consisting of genuine heads, arms, legs, or bodies, arbitrarily united, by skilful hands, to fragments of other figures or to made-up material; 3, many genuine heads and some very few entire statues from Mount Pagus, in Smyrna; 4, figures from Pergamon, Cyme, and Myrina. The Greek dealers in Smyrna and in Athens invented the legend about the necropolis of Ephesus in order to divert the attention of Turkish officials from the real headquarters of their researches . . . Little is known as yet about the discovery of terracottas at Pergamon and Smyrna." The fragments found in the latter place have been picked up on Mount Pagus, "and the recent planting of vineyards on the slope of

the hill removes all hope of a methodical investigation. This is very much to be regretted, as the terracottas from Smyrna are generally copies from statues of the Alexandrine period, and surpass in beauty of style all the figures from other parts of Asia Minor.

“For the last ten years archæological magazines and books on art have repeatedly published interesting terracottas as discovered in Grynium or in Cyme. In fact, the necropolis of Grynium is utterly unknown, and the greater number of figures assigned to Cyme come either from Myrina or from very modern workshops.” The latter are generally large groups, apparently formed from numerous fragments, and, “strangely enough, no fragment is missing, and the heads, especially, are always in a perfect state of preservation”: this impossible state of completeness, their peculiar varnish and unclassical drapery are very suspicious circumstances. Herr von Duhn “ventures to suppose that the so-called Asiatic groups . . . originate in Attica and not in Asia Minor. . . The German scholar may be right, and even more so than he himself seems to believe. I agree with him in thinking that these celebrated groups come from Athens, but I am by no means certain that they were discovered in tombs.”

The excavations on M. Baltazzi's estate, about half-way between Smyrna and Pergamon, were begun in 1880 by MM. Pottier and Reinach, and continued by M. Veyries. Before they were commenced, and since they have ended, the peasants have excavated on their own account. Of the terracottas discovered by the School, one third was given to the Turkish Government, and is now in the Tchiny-Kiosk Museum; one third to the French School, and the rest to M. Baltazzi, who “most generously abandoned his share to the School, which now possessed a collection of more than 900 figures, vases, bronzes, and other objects . . . the choicest part of it, numbering about 500 pieces, was sent to the Louvre. . . Our chief object during the diggings was not to discover a great many terracottas, but principally to ascertain the manner in which they were disposed in the graves. . . About nine graves out of ten yielded no objects, or nothing but paltry earthenware; others, especially children's graves, were brimful of terracottas, as many as fifty having been discovered in a single tomb. The offerings are not arranged in any order, but lie pell-mell in the pit, especially about the head and the feet of the deceased.” The statuettes were often smashed before being thrown into the grave. “With the exception of a few archaic and a few late sepulchres, the 5000 graves which we opened in Myrina all belong to the Alexandrine and Greco-Roman epoch, when the city seems to have reached the highest degree of wealth and prosperity. The Myrinaean *coroplasts*, or manufacturers of terracottas, were certainly influenced by the models of their brethren in Tanagra. The same fact had already

been noticed in Cyrenaica and in Southern Italy, and goes to prove that the moulds used in Tanagra freely travelled through the whole Hellenic world. . By far the greater number of statuette found at Myrina are quite unlike the figures of Tanagra, and belong to an entirely different school of art. In Tanagra, the prevailing type, if we consider the terracottas of the best period, is that of a draped maiden or woman, standing or sitting in the attitude of repose. The subjects generally belong to private life; nude figures of gods and goddesses are exceedingly rare. In Myrina, on the contrary, resting or sitting figures are an exception; the statues of Venus, Eros, Bacchus, Victory, and Hercules are very numerous; and the influence of the Pergamenian school of sculpture may be traced with perfect certainty in nearly all the more important figures. . Again, while replicas of celebrated statues are not to be found in Tanagra, the necropolis of Myrina has yielded several copies of the Cnidian and Coan Venus by Praxiteles, of the Herakles type created by Lysippus, of athletes, hermaphrodites, and other subjects, the models of which must have enjoyed great reputation, as we possess marble copies from them of the Greco-Roman period. Most of the larger statuettes are winged, and their movements are exceedingly bold. The draperies, too, are treated in a free style very much resembling that of the Pergamenian high-reliefs. The two most frequent types—some tombs contained thirty or more specimens of each—are the Siren and Eros with folded wings. . Tanagræan figures rarely exceed ten inches in height; many statues from Myrina are three or four times as large. Another characteristic feature is the frequent mention of the artist's name on the basis of the terracotta or on its reverse, no signature having yet been discovered on the statuettes from Tanagra. Finally, we must mention a considerable number of large groups, banquets, scenes of love, and the like, which also betray the influence of the Rhodian and Pergamenian schools of sculpture, where similar complicated arrangements had come into fashion. Some figures might, at first glance, be taken for works of the archaic period; but it is easy to perceive that they are only pseudo-archaic. . By far the greater part of the terracottas from Myrina bear the mark of a quite definite and particular style, intermediate between the noble simplicity of Athenian art and the picturesque tendency to effect of the Greco-Roman school. Indeed there exists a close analogy between many graceful terracottas from Myrina (representing Erotes, dancers, flute-players, followers of Bacchus) and the paintings discovered on the walls of the Greco-Roman villas in Pompeii. . From a purely artistic point of view, they are certainly inferior to the delightful figures found at Tanagra; but, on the other hand, they can claim a variety of motives, an appearance of

vigor and physical health, which contrasts with the dreamy and almost melancholy exquisiteness of their brethren from Bœotian tombs."

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## EUROPE.

### GREECE.

M. G. Lambakis has been appointed inspector of Christian Antiquities of Greece. The General Inspector of Antiquities, M. Panag. Kavvadias, has completed the catalogue of the Patissia Museum at Athens. The printing of the work in both French and German has already begun.—*Athenæum*, Aug. 15.

M. Kavvadias has commenced the publication of a short monthly bulletin in which he gives a brief account of the recent excavations and discoveries, the additions to Museums, etc.

ARCHÆOLOGICAL COMMISSION.—The Government has taken steps to stop the quarrying of stone near the Pnyx. A commission was formed early this year under M. Trikoupes, then Premier and Minister of Education, to name the localities archæologically important, and hence claimed as the property of the State. The present minister is making efforts in the same direction.—*Athenæum*, July 25.

ATHENS.—*Agora*.—Digging on the site of the ancient Agora has begun. Numerous fragments of sculpture, etc., have already been found—among them, the head and torso of a woman, rudely carved heads of animals (apparently gargoyles), pieces of fluted and plain columns, carved flowers, and a Roman inscription. The excavations so far are on the spot occupied by Hadrian's Stoa. The accumulations of centuries have raised the soil here some 8 metres. Much may be expected from further digging.—*Athenæum*, June 26.

*Olympieion*.—Mr. F. C. Penrose is taking advantage of his stay at Athens to direct some further excavations, especially at the Olympieion, and to renew his earlier investigations into the curvatures in Greek buildings. His excavations at the Olympieion have uncovered a large number of colossal bases of columns.

*Akropolis*.—The new finds upon the Akropolis at Athens will soon be scientifically arranged. Ch. Tzountas will catalogue the inscriptions, P. Kavvadias and A. Koumanoudes the antiquities.—*Berl. Phil. Woch.*, May 23 and July 4.

BOIOTIA.—The excavations of M. Maurice Holleaux have brought to light a sufficient number of inscriptions, especially votive inscriptions, to leave no doubt that the site of the temple of Apollon Ptoos is to be found at Perdikovrysi in the *deme* of Karditza, Boiotia. The temple is of



Doric order, the façades measuring 11.80 m., the sides 23.30 m. Fragments of cornice, corona, and mutules preserve their polychromatic decoration. No traces of color remain, however, on the stucco covering the capitals and columns. Many fragmentary pieces of sculpture were found, several of which are of the archaic period and apparently formed parts of statues of Apollon. In particular, one statue, broken off below the knees, is very similar to the Apollon of Tenea, and is regarded by M. Holleaux as one of the most important works of archaic Greek sculpture. Several bronzes and many fragments of vases bear archaic inscriptions. The inscriptions found number about 60: the most ancient are earlier than the IV century B. C.; the most recent date from the II or III century A. D. Some of the inscriptions found are of importance. One of them has reference to the Bœotian Confederation. From others a long list of magistrates and artists of the VI century B. C. has been obtained. From two ex-votos bearing inscriptions, we learn that musical contests took place at the temple every fifth year.—*Bull. de Corr. Hellén.*, May–Nov., 1885, pp. 474–481; *Athenæum*, May 31.

**CORFU.**—Mr. Deberton, formerly British consul at Corfu, has left his valuable collection of books to the Ionian Library. Mr. Woodhouse, who was Director of the Mint at Corfu has left his collection of antiquities to the Archæological Museum of the island.—*Cour. de l'Art*, July 10.

**DELLOS.**—The Greek Minister of Public Instruction has granted to M. Homolle permission to take up again the explorations at Delos, which were carried on by him until recently with so great success. He renews his investigations under an archæological mission from the French Government. The exploration of the *temenos* has been finished as far as possible, and has resulted in determining the circuit of the walls, the position of gates, and the system of roads, as well as the names of several points of the sanctuary. It has been proved that a mediæval city was grouped around the religious and military buildings of the Knights of St. John. Among the discoveries are fifty fragments of sculpture, and several terra-cottas and pieces of bronze. The most singular monument is a sculptured vase signed Iphikatides of Naxos, which school flourished from the VII to the V cent. B. C. The 224 fragments of inscriptions dating from the V to the I cent. B. C. are divided into accounts, decrees, choragic and dedicatory inscriptions, epitaphs, and stamps of amphoræ. Some have as many as 200 and 250 lines, and one has 600. They give much information on the history of Delos, the Kyklades, Rhodos, and all Greek countries, as well as on their commerce and political economy.—M. Homolle at the *Académie des Inscriptions et Belles-Lettres*, in the *Revue Critique*, Nov. 2, p. 349.

**DELPHOI.**—On the road from Amphissa to Delphoi some primeval graves have been found. The Greek government has sent to Olympia Professors Kastorchis and K. Mylonas to effect the delivery to the Germans of the duplicates of antiquities still there.—*Berl. Phil. Woch.*, July 4.

**ELATEIA.**—In the last number of the *JOURNAL*, p. 229, was mentioned the remarkable discovery of a stone with an inscription declaring it to be from Kana in Galilee where Christ turned water into wine, and with traces of an inscription scratched by Antoninus of Piacenza, who in his *Itinera Latina* speaks of having gone to Kana and of having sat upon the very couch on which our Lord sat, and written the names of his parents on it. In a letter to the *London Athenæum* of June 27, 1885, M. Spyr. P. Lambros says that, having been appointed by the Ministry of Public Instruction, along with M. Dörpfeld and the Archbishop of Patras, to go to Elateia and examine the stone *in situ* and then have it removed to Athens, he took occasion to study Elateia carefully with a view to throw light on the matter. M. Dörpfeld's view was that, when the inscription of Antoninus was cut on it, the stone formed the upper part of a chair. But M. Lambros was unable to find the slightest traces of this scratched inscription which M. Diehl laid such stress on, while M. Diehl's absence in Asia Minor prevented explanation. In the other inscription, the word *οἶνο*, as M. Diehl gave it, should be *οἶνο*. M. Lambros notes as curious the number of associations with the holy places and sufferings of Christ in the neighborhood of Elateia. The name "Jerusalem" clings to old monasteries and grotto-churches in that district. Of interest also is the discovery made by M. Lambros that the Church of the Virgin, in which the stone was found, was built above the ruins of an ancient temple. This temple was 44.60 by 20.40 metres, and the breadth of the *cella* within was about 8.80 metres. On the site of the temple was found a stele with this inscription:—

Ποντία ἰππομέδοντι Ποσειδῶνι Κρόνου υἱεῖ  
ἡ πόλις ἐδξάμενη τοῦσδ' ἀνέθηκε θεῷ  
ἡμιθέους σωτήρας ὑπὲρ προγόνων τε καὶ αὐτῶν  
καὶ γῆς καὶ τεχέων καὶ σφετέρων ἀλόχων.

From this one would judge that the temple was of Poseidon: but Pausanias mentions only a temple of Asklepios, besides that of Athena Kranaia, outside the town. M. Lambros is inclined to think that this is that temple of Asklepios. In the temple, according to Pausanias, was a statue of the god by the Athenian sculptors Timokles and Timarchides.

The temple of Athena Kranaia was, according to the French explorations, 33.10 by 13.60 met. On the northern side were found the lower portions of ten columns still *in situ*. Originally the temple was supported on its north side by a stone breastwork. Considerable remains of the

statue of Athena have been found. They show the goddess in warlike guise, as Pausanias describes her. More than six hundred terra-cottas have also been found. All the remains have gone to enrich the local museum of Drachmani.—*Athenæum*, July 4.

In the *Bull. de Corr. Hellén.* for March, 1885, M. Paris publishes a new fragment of the decree of Diocletian, which fixed the maximum price of materials for vestments.

**ELEUSIS.**—The excavations at Eleusis have been going on since June, 1882, and have cost the Greek Archæological Society of Athens some 10,000 l., of which 8,000 l. had to be paid for the cottages of villagers on the site, before work was begun. Mr. Joseph Hirst, in a letter to the *London Athenæum* of August 22, 1885, gives an account and a diagram of what has been accomplished up to that date. We give a reproduction of the cut in figure 16 on the next page.

In Nov. 1884, a fine piece of masonry 50 met. long and 8 met. high was exposed to view in front of the temple. This must have served as a foundation for the eastern portico. The wall was of *poros* and went down to the solid rock, being in some places of seventeen courses of regular masonry. This wall has now been covered again.

Where the northern buttress E stands, an irregular line may be seen dividing the original wall of the *cella* from the newer wall of the portico built 120 years later. The older wall is whiter than the new, and is distinguished also by masons' marks,—M, N, Ω being commonest, though P and A occur frequently ligulate and sometimes askew. Thus Vitruvius' statement, that the portico was built by Demetrios Phalereus long after the original temple was planned by Iktinos, is confirmed.

From the front of the portico to the north-east of the temple, the recent excavations have shown three distinct kinds of walling. The first piece is of polygonal blocks of blue marble, cleverly fitted together. This wall is cut by foundation walls of the temple and portico, and partially masks them, and so must be of ancient date. It shows traces of fire, and may have belonged to the buildings destroyed by Xerxes. Farther from the temple, and running north and south, is another wall of fine squared white stones, drafted at the jointings, so as to look panelled. This wall is faced only on the east, and is filled in behind with earth so as to make a terrace, which may have belonged to the pre-Periklean temple. In that case, we see that this terrace faced due east, instead of south-east like the later structure. Further off again to the north has been discovered a thick wall of unbaked bricks, standing upon two courses of regular masonry. This wall seems to have been doubled, at a time later than its first erection, by the addition of a slighter wall on the inner side, the intermediate space being filled with rubble. The total width of it now is

4½ metres. We may remark that this wall is of great interest from the manner of its construction, and efforts should be made to preserve it from the weather [cf. JOURNAL, p. 46 seq.].

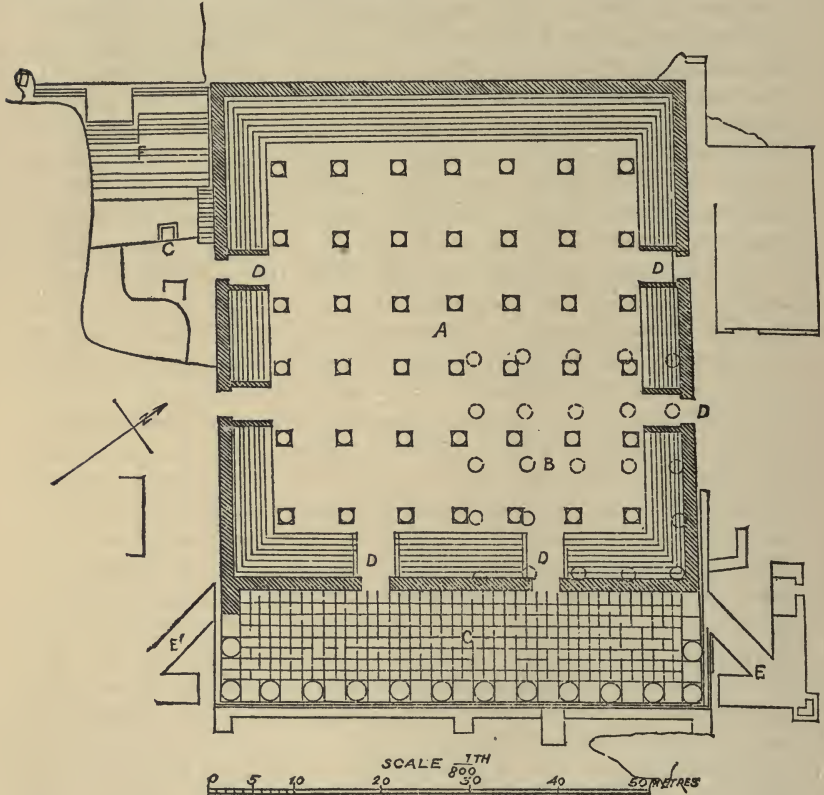


FIG. 16.—Plan of Temple of Eleusis, June, 1885.

Drawn to scale (half size) of plan by Doerpfeld, 1883, by Walter Rowley, C. E.

- |                             |               |
|-----------------------------|---------------|
| A Temple built by Perikles. | E Buttresses. |
| B Pre-Periklean Temple.     | F Staircase.  |
| C Portico.                  | G Niche.      |
| D Entrances.                |               |

The temple itself may be described as a hall 55 m. square, divided into six or eight aisles by seven rows of six columns each. These columns were somewhat rude and of *poros*, 1½ m. in diameter. On some of the foundations a few feet of the original columns remain. On the sides of the tem-

ple, two on each of three sides, are openings for doorways. The back alone has no openings, being built against the side of the Eleusinian Akropolis. The rock of the hillside is roughly cut, at the back and for a little way on each side, into steps or seats for attendants or spectators. Just south of the temple a flight of steps is cut in the hillside leading up to a terrace, on which the worshippers might walk and refresh themselves.

It has often been supposed, from the appearance of the piles of rubbish, that the floor of the portico was higher than that of the temple. But the recent excavations have shown that the pavement of the temple was in reality about 25 centimetres higher than that of the portico, just enough to allow water to run off easily. Therefore the numerous theories of initiation-chambers and so forth must be abandoned. But M. Philios inclines to the opinion that the temple consisted of two stories, the lower  $5\frac{1}{2}$  m. high, so that the second story would be on a level with the platform in the rock mentioned above. This interesting suggestion receives a sort of confirmation from Plutarch's statement that the lower columns of the temple were erected by one architect, the upper by another.

But perhaps the most interesting discovery of all those made recently, is that of the piers of the columns of the original temple of Eleusis destroyed by Xerxes. This temple occupied what is the north-east corner of the later temple, and its dimensions have been made out with considerable certainty. It was about 25 metres square, and apparently contained 25 columns, five rows of five columns each. It has not yet been made out with certainty whether it occupied exactly the north-eastern corner of the new temple, but present indications are that it did. [A note in the *Berl. Phil. Woch.* of Oct. 10, gives later information, showing that the older structure covered about half the site of the new, and occupied precisely its N. W. corner, so that the N. and W. walls of the two temples corresponded exactly].

We may mention that, at the foot of the staircase in the side of the Akropolis, there is a niche (marked G in the plan) large enough for a life-size statue or an altar. The plaster on its sides, which has a finely polished surface, is now fast crumbling away from exposure to the atmosphere.

**EPIDAUROS.**—The second stele of miraculous cures at Epidauros is translated by Salomon Reinach in the *Revue Archéologique* for May, pp. 265–270.—Cf. JOURNAL, p. 95.

**KRETE.**—The Porte has authorized the Italian government to proceed with a series of excavations in the island of Krete.—*Cour. de l'Art*, June 29.

M. Halbherr, the discoverer of the Gortyna inscription, has laid bare additional portions of the wall in which the inscription was found, but

without further discoveries. Three statues have been found on the island, one of marble and about 2 metres high. They have been sent to a private museum at Herakleion, in Krete.—*Athenæum*, July 25.

**NEMEA.**—Several fragmentary inscriptions from the ruins of the temple of Zeus and a neighboring ruined chapel have been published by M. G. Cousin and M. F. Durrbach.—*Bull. de Corr. Hellén.*, May–Nov. 1885.

**PEIRÆIUS.**—On the east side of the ancient harbor called Zea by Kiepert, Munychia by others, have been found remains of a rectangular building 70 by 10 metres. The building was open in front, toward the sea, and closed behind by a finely-built wall. The space within was divided, by rows of columns and abutments in the wall behind, into compartments about 8 m. wide. All the columns have been broken off, at about 1.30 m. from the ground. In front and between the rows of columns is a space filled by a mass of masonry visible for a length of 10.40 by 3.30 m. wide, and sloping down toward the sea, which is 30 m. distant. Piers of stone extending straight out into the harbor can be seen along its edge, some exactly opposite such of the rows of columns as remain on the shore above them. Evidently, the building was what the Athenians called *νεώσοιχος*, a ship-house, and the inclined plane was used for drawing up the ships to their compartments under cover. Some 14 m. distant, behind and above this *νεώσοιχος*, a wall has been found, which may have belonged to some naval storehouse. All these remains attest the splendor of the Athenian naval constructions.—*Athenæum*.

**TANAGRA.**—There has recently been discovered in the necropolis here a tomb, on the walls of which were paintings in encaustic, representing a weaver, several household utensils, a horse, a landscape with houses, etc. These paintings are thought to date back as far as the III century B. C. They show great technical skill. A portion of the paintings, representing a room in a house, and a horse's head, have been transferred to the museum, in order that the colors may be preserved.—*Cour. de l'Art*, Sept. 18; *Athenæum*, June 20.

**TIRYNS.**—On August 10, Dr. Schliemann gave an account of his recent excavations at Tiryns, before the Archæological Society at Carlsruhe. The work was begun in April last and continued until the end of July, during which the greater part of the accumulated rubbish, which had previously been left undisturbed, was cleared away as far as the circuit walls. The first result was the determination, that the palace and the circuit walls were of the same age and built upon the same plan; this being proved by the harmony of the course-lines and the structural disposition. Several chambers were discovered of similar dimensions, about 9 feet square, roofed by false arches formed by projecting courses. These are supposed to have served as store-chambers; and the circumstance that

they exactly agree with corresponding chambers in the Byrsa of Carthage has led Schliemann to suppose that both Tiryns and Mykenai were Phœnician colonies. Only in one point do the chambers differ in the two localities,—the back wall of those at Tiryns is straight, at Carthage half-round. Another result of the work was the discovery of a great flight of steps on the west front, forming a second entrance to the citadel, narrower than that on the east side, and to be regarded as a sort of a sally-port. In the inner part of the palace was found a round sacrificial pit, by the altar of the main court. It is 90 centimetres deep and 1.20 m. wide. Numerous potsherds of the Mykenaian style were dug up, some bearing new motives of ornament; also a figurine and a spindle-whorl. In the S. E. corner were discovered a large number of small painted figures of gods, apparently a votive offering.—*Berl. Phil. Woch.*, Aug. 22.

Dr. Dörpfeld has caused to be removed the vast heap of earth piled upon the walls built on the mound where the ancient palace-fortress stood. The immense size of the walls can now be appreciated. They are at least 40 ft. thick. The most recent discovery is an outer staircase of sixty steps, and a row of rudely vaulted chambers in the thickness of the wall, only twenty feet above the plain. This flight runs up the mound on the side of the sea. The steps are low and of easy ascent, like other very ancient Greek steps. The rooms are on the east side. The vaults are not true vaults, and are built of unhewn stones. The chambers may have served for soldiers or slaves.—*Athenæum*.

N.B.—Dr. Schliemann's book on Tiryns is just issued.

## ITALY.

### PREHISTORIC AND CLASSICAL ANTIQUITIES.

**BOLOGNA.**—The tombs recently opened here (see *JOURNAL*, p. 234) belonging to the period between the v and the III century B. C., are distinguished from other ancient Etruscan burial-places by a great number of sepulchral steles with bas-reliefs, containing figures of foot soldiers and knights, chariots drawn by winged steeds, Mercuries (*Psychopompi*); sometimes such subjects as a large ship surrounded by waves, or a siren with a fish's tail holding with her hands a large block of stone, which rests upon her head.—*Rev. Arch.*, 1885, I. p. 394.

**CASTELLETO TICINO.**—Continuation of the excavations already noticed on p. 234. Among the objects of importance was another *cista a cordoni* whose cover was in the form of a bronze cup with strange figures of winged animals and monsters like those on objects found in the territory of Este.—*Notizie degli Scavi*, 1885, p. 27.

**CORNETO (TARQUINII).**—The excavations undertaken on the territory of Corneto-Tarquinii last winter continued from Dec. 15 to February 1. They brought to light exclusively (with the exception of a few isolated tombs of the III or II cent. B. C.) *tombe a fossa* and *tombe a camera* of the earliest type of the Tarquinian necropolis, which Helbig denominates *tombe a corridoio*. These tombs consist of passages excavated in the rock with a barrel-vault, having a bench cut out along each long side, or sometimes one only, on the right. As these kinds of tombs are found together, it would seem that the earlier *tombe a fossa* continued in use for some time after the introduction of the *tombe a corridoio*; hence the objects contained in both are often identical, and make it easy to trace the transition. The *tombe a fossa* here discovered belong to a relatively late period, as is shown also by the fact of the absence of any coffins, the bodies being simply laid on the ground and protected by stone slabs. The greater part of the tombs found were untouched, and the undisturbed condition of their contents has made it possible to obtain a clearer insight into the burial customs of the Tarquinians, and into the use of several classes of objects concerning which there had been until now some doubt. The most important result of these excavations has been to throw light upon the development of the local ceramics. It is proved, (1) that the primitive manufacture, found in the earliest *tombe a pozzo*, was continued through the periods of the *tombe a fossa* and the *tombe a corridoio*, that is, until the sixth century B. C.; (2) that the manufacture of *bucchero nero* was slowly evolved from the ceramics of the *tombe a pozzo*, and was only well developed in the more recent *tombe a fossa*, beginning therefore only with the close of the seventh or during the course of the sixth century B. C. (the manufacture of figured vases began only after the importation of Corinthian vases to Tarquinii); (3) that the potters of Tarquinii began to use the lathe only in the sixth century B. C. Prof. Helbig gives a very detailed account of the character and contents of every tomb.—*Bullettino dell' Istituto*, May, 1885, pp. 114–128.

**ESTE.**—*Necropolis.*—The extensive explorations here are to be fully described by the Abbate Soranzo, but Sig. Orsi examines, in the *Bullettino dell' Istituto*, some few of the most important objects found on the Nazari estate.

**FLORENCE.**—Almost all the important vases in the Greco-Etruscan Museum have been photographed for the use of scholars.—*Cour. de l'Art*, April 24.

**KUME.**—On a stele recently found here is an Oscan inscription, the fifth found in Kume. It is of far greater importance, on account of its length, than the others, which contain only proper names.—*Not. d. Scavi*, 1885, p. 322.



**NEMI.**—At the foot of the cliff on which Nemi stands, lies a flat rectangular piece of ground called “Il Giardino,” the site of the celebrated sanctuary of Diana Nemorensis. The *Giardino*, which is the property of Prince Filippo Orsini, is an artificial platform nearly 300 by 170 metres, supported on the side of the lake, 100 m. distant, by a substruction-wall with triangular buttresses. On the other sides the space is enclosed by a wall (supporting the slope above) ornamented with niches 4.45 m. in diameter and 5.90 m. distant from centre to centre. The whole rectangle faces the south. For more than a century and a half, discoveries have been made at *Il Giardino*. But recently Sir John Saville Lumley, the English Ambassador at Rome, has undertaken more extensive excavations, with most interesting results. The buildings on the platform were not regular, evidently having been erected at various times; nor have they been completely excavated as yet. But it is clear that the temple was prostyle-hexastyle, with channelled Doric columns. The material used is a hard *peperino*, so well worked that it is not easy to find the joints. North-west of the temple were the dwellings of priests and attendants, as well as the baths—for the Artemisium Nemorensis was a famous hydro-therapeutic establishment. It appears that Diana was worshipped here as *Lucina*. This is shown by numerous statuettes; and it seems likely from the form of some of these that surgical diseases of various sorts were treated by the priests. Already about a thousand of these terra-cottas have been found. The ex-votos were exhibited on a vertical surface studded with nails, so arranged as to be easily inserted in holes in the backs of the images. For such images as could stand, a surface of little steps was arranged. When the images accumulated too much, the priests evidently picked out the poorer ones and buried them either in the *favissae* of the temple, or elsewhere in the sacred space. One of these *ripostigli* has been found, full of machine-made terra-cottas of no value. Among the objects found are *akroteria* from the roof of the temple, with bas-reliefs showing Diana the Huntress; ideal heads of men and women; hands, feet and legs; females nursing babies; small representations of horses, oxen, pigs, and birds; archaic iridescent black pottery; polychrome Italo-Greek vases; a polychrome glass vase; bronze statuettes and utensils, some bearing the name of Diana; many pieces of *aes rude* and of *aes grave signatum*; six or seven hundred coins of the Italo-Greek towns; some inscriptions on marble.

A most interesting recent discovery is that of a memorial chapel, 6 by 4½ met. The front is designed as a temple *in antis* with two columns in the middle and two pilasters at the corners. The columns are Doric, 3 ft. in diameter, with capitals of a single block of *peperino*, and brick shafts channelled and coated with red stucco in the Pompeian style. Originally the intercolumniations seem to have been open, but, later, marble screens

or *plutei* were put in. The pavement of the chapel is laid in black and white mosaic of the best period, with a border of festoons and garlands, and a tablet in the middle containing the following inscription:—"Marcus Servilius Quartus has given to Diana this temple beautifully ornamented (*alam expolitam*) and . . . . [break in inscription] everything which is within." Inside are many things: first, a stele about 1.60 m. high, bearing the bust of a lady—Fundilia Rufa. The head is described as very perfect in workmanship, and as showing a new and peculiar arrangement of the hair. Another stele, without bust, has the inscription, "Quintus Hostius Capito, son of Quintus, advocate." Another inscription mentions a gift to Diana from a certain Tontius. The *aes rude* discovered here shows at once the great antiquity of the temple. It must date from the traditional time of Rome. Perhaps its foundation was connected with the great work of draining the Lake of Nemi, which is not spoken of by any ancient writer, and yet is so stupendous that it must surely have attracted attention when it was carried out. It is noticeable that the platform of the temple must have been under water before the tunnel drained off the waters of the lake.—Rodolfo Lanciani, in *Athenæum*, Oct. 10. Cf. *Not. d. Scavi*, 1885, pp. 317–321.

**S. OMERO.**—Near the church of Santa Maria a Vico has been found a Latin inscription which shows that the ancient name of this site was *Vicus Strament(arius)* or *Strament(icius)*, and that there existed here a temple of Hercules.—*Not. d. Scavi*, 1885, p. 167.

**ORVIETO.**—Comm. Gamurrini reports on an Etruscan construction and *sacrarium* brought to light in the midst of the vast necropolis of *Cannicella* at the foot of the rock on which Orvieto is built. In his opinion, the Etruscans, between the fourth and third century B. C. when the tombs around were already constructed, raised a longitudinal wall to sustain the ground above, and below it erected a sanctuary whose front was adorned with terra-cotta reliefs and small statuettes, and within which they established the worship of Venus *Primigenia*, similar to that of Astarte. When, in 489 A. U. C., the Romans besieged Volsinii (identified with Orvieto) this sanctuary was destroyed. There remain (1) a statuette of Venus, the type of whose head is archaic and Oriental rather than Greek, but whose figure shows the skill of an advanced art; (2) a beautiful altar; (3) architectural fragments of the façade, tympanum, etc.; (4) votive objects in terra cotta, statuettes, etc.; (5) some coins anterior to 490 A. U. C.—*Not. d. Scavi*, 1885, pp. 33–39.

**POMPEII.**—In the *Via Nolana* have lately been discovered three mural paintings representing scenes of domestic life. The first shows a young Roman having his slave adjust his sandals, while two companions sit at a table drinking; the second, a young girl dancing to the flute, while a

naked slave brings refreshments; the third, a bacchic scene.—*Cour. de l'Art*, July 3.

**RIVOLI.**—An interesting series of objects has been found here, related to those of Tarquinii, Bologna, Este, etc. This new series gives additional value to the many works of Etruscan type which have been found throughout this province, but do not retain any indication of their provenience.—*Not. d. Scavi*, 1885, p. 239.

**ROME.**—*Bronze Statue of Bacchus.*—A bronze statue found in the bed of the Tiber, Sept. 20, has been successfully raised. It was found in the mud with the feet uppermost. The workmen first struck the metal plinth, which, being hollow, was supposed to be a large bronze plate. But, on clearing the sand from below, the men quickly found the feet of the statue. It is a youthful Bacchus, a little under life-size (1.58 m.), the head with beautiful female head-dress, crowned with ivy leaves and berries: the two locks which rest on the shoulders are attached. The left arm is bent upward, the hand holding a long vine-crowned thyrsus. The right is extended a little outward, and probably held a patera. The face is turned very slightly to the right, and the weight of the body rests on the right leg, the left being bent at the knee, with only the ball of the foot and toes touching the ground behind. The statue is perfect with the exception that there is a clean fracture above the right ankle, and that the thyrsus is broken into three pieces, which have all been found. The work is of great beauty. As far as it is possible to form a judgment, coated as it still is in many parts with Tiber sand, it should be attributed to the Greco-Roman school of art. The face is strictly ideal, the line of the nose straight, and the mouth and chin are clearly and symmetrically modelled. The eyes are of *marmo palombino*, and the lips are inlaid with brass. Of the utmost importance is the discovery, behind the left knee, of the impress of a coin, which seems to be an *aureus* of the first century of the Empire, imprinted on the wax before fusion. From marks of soldering on the plinth it appears, that the god was accompanied by the figure of a panther crouching by his right leg. The statue was found where the works are going on for sinking the foundations of the middle pier of the bridge which is to connect the new street through the Regola, on one side, with the Trastevere, on the other, near the church of San Crisogono. This spot is but a short distance from the northern extremity of the island of San Bartolommeo; and as a portion, extending more or less to where the works are proceeding, was washed away during one of the inundations in the Middle Ages, it is probable that the statue may have been flung into the river from the northern point of that island, where stood a temple of Faunus, mentioned by Ovid in the *Fasti*. By the statue was found a bronze patera, 40 cent. in diameter, with an elegant

border.—*Not. d. Scavi*, Sept. 1885, p. 342–3; *London Times*, Sept. 25; *Cour. de l'Art*, Oct. 16, 1885.

*Statue of a woman*.—Behind the Scala Santa has been found a standing statue of a woman, 1.80 m. high, in Parian marble. The figure is clad in a tunic, with sandals on her feet, and her mantle falling from the back of the head over the lower portion of the body. The left hand, which rests against the left thigh, holds up the mantle, while the right elbow, left uncovered, is somewhat raised. The manner of treatment of figure and garments show this to be an excellent work of the beginning of the Empire.—*Cour. de l'Art*, May 1 and June 29.

*Mausoleum*.—Before the Porta Salara, nearly opposite the entrance to the Villa Albani and close by the old Via Salara, a large mausoleum has been uncovered: it belongs to the latest period of the Republic. Its complete excavation will require considerable time in consequence of its great size. It is supposed to be some 37 metres in diameter, or even larger than the Mausoleum of Caecilia Metella, which only measures 20 met. It is circular in form, and its outer wall of brown stone is a metre thick. A large piece of the elegant Ionic cornice has come to light, on which is seen the following inscription:—

V. M. LVCILIVS M. F. SCA. PAETVS  
 TRIB. MILIT. PRAEF. FABR. PRAEF. EQUIT  
 LVCILIA M. F. POLLA SOROR.

—*Berl. Phil. Woch.*, July 11.

*Roman house in the Via del Statuto*.—In the interesting Roman house found in the Via del Statuto, near S. Maria Maggiore (see JOURNAL, vol. I. p. 239), further excavations have brought to light (1) a sort of apse forming part of a nymphaeum; (2) a triangular chamber adorned with paintings; (3) a square room which must have served as a library, and contained busts of celebrated men, among them Apollonios of Tyana, whose name can still be read on the wall; (4) the *lararium* already chronicled; (5) an underground sanctuary of Mithras. This last is in a state of perfect preservation. The relief of the god, immolating a bull, is *in situ* (see summary of *Bull. d. Comm. Arch. Com.* 1885, I.). In front were the seven *foculi* or *pirei*, symbols of the seven planets and the seven grades of initiation. A room for baths adjoined the sanctuary proper: its conduits are made of bricks stolen from the catacombs and bearing Christian inscriptions and emblems—the monogram of Christ, the palm and crown, doves. The antique lamps found here show the development of their forms. At first they had a ring for the thumb; then the disk of the ring is not pierced; finally nothing but a knob is found.—O. Marucchi in the *Rassegna* for September; *Cour. de l'Art*, May 1.

*Archaic Necropolis.*—A number of archaic tombs have been found in the *Via dello Statuto* belonging to the immense ancient necropolis which extended over the Esquiline, Viminal and Quirinal hills. This group is of especial interest because, being built under the foundations of the wall of Servius Tullius, it proves that this necropolis, even in its later period, to which this group belongs, is anterior to the *agger*. A careful study has been made of the whole question by M. S. de Rossi in a first article in the *Bull. d. Comm. Archeol. Com. di Roma*, 1885, No 1, of which a summary is given in this number of the JOURNAL.

*Portico.*—By the Sciarra palace have been found remains of a portico with fine columns of cipollino in position.—*Not. d. Scavi*, 1885, pp. 70, 250.

*Via Appia.*—About three miles from the porta S. Sebastiano near the W. side of the *Via Appia*, there have been uncovered portions of a fine building of the second century comprising about ten bathing halls, lined with marble and with niches for statues.—*Ibid.* p. 71.

*Summer Theatre.*—In the terrace of the gardens of Maecenas a little summer theatre has been discovered. It is sunk in the ground, paved with bricks, surrounded by a double course of tiles, to prevent dampness, and lighted above by an open central lantern. This may have been covered with a *velum*.—*Cour. de l'Art*, June 5.

*The works in the Tiber*, by the side of the Farnesina, have brought to light several bits of ancient work. Among these are gold rings, a bas-relief, a patera with the maker's mark, and a Bacchus of red marble with eyes of enamel.—*Cour. de l'Art*, Aug. 28.

Among the *interesting objects lately found at Rome* are rings with bezel in the form of a clover-leaf; forks with two or three prongs (much older than the famous forks of Theodora); and a large travelling-litter, for eight porters, fitted up for sleeping, eating, drinking, and writing.—*Cour. de l'Art*, June 5.

*Removal of Antique Statues.*—Some time ago the municipality of Rome had the two sphinxes at the foot of the ascent to the Capitol removed, and placed in the museum, while perfect copies were substituted for them. The same is to be done with the bronze equestrian statue of Marcus Aurelius. Moulds have been prepared, and when the copy is ready the antique will be carried to the museum.—*Cour. de l'Art*, Aug. 21.

The *Museo Borgia* of the *Propaganda* has recently been enriched by a fine collection of ancient Greek and Roman coins.—*Cour. de l'Art*, June 19.

*Museum of the Collegio Romano.*—A collection of ethnological objects from Hindustan has been sent by Signor Giovanni Galliano to the *Collegio Romano* at Rome.—Signor Luigi Bruni of Nuevo Laredo, Mexico, has given to the Prehistoric and Ethnographic Museum of the *Collegio Romano* his collection of Mexican antiquities.—*Cour. de l'Art*, Aug. 28.

*New Museums.*—Two new museums are being founded in Rome, one on the Cœlian Hill, the other in the Baths of Diocletian. The former, called the *Museo Urbano*, will occupy a surface of 11,000 sq. met. in the botanical garden opposite *S. Gregorio in Monte Celio*, and is being built from the designs of engineer Sneider. At first only four halls will be built for the exhibition of the antiquities discovered since 1870, and to these will be added new discoveries as they are made. Here will be placed not only the many important works hidden away in store-houses, the recently-found ten sculptured sarcophagi of the Licinii (JOURNAL, p. 237–39), the two bronze statues of athletes (p. 236) and that of Bacchus (p. 443), but also the statues now exhibited in the wooden rotunda added, some years ago, to the Capitoline Museum, to receive the finds on the Esquiline.

The ministry of Public Instruction has just founded in the Baths of Diocletian, in the cloisters of Michelangelo, another museum: for this purpose the cloisters are to be slightly modified and raised several metres. Among the works already on exhibition here are the frescos discovered at the Farnesina, and the works of art brought to light during the works on the Tiber, or found on land belonging to the State.

We may also mention a third museum—not of originals but of casts—formed by Prince Torlonia. He entrusted its formation to Prof. W. Helbig, the well-known archæologist of the German Institute, giving him unlimited credit. The result is a very choice collection taken from all the large museums of Europe and covering the entire period of classic art, from the VI cent. B. C. to the Roman period.—*Cour. de l'Art*, Oct. 30 and Nov. 6, 1885.

**SELINUS (SICILY).**—Prof. Salinas calls attention to a recent discovery of early silver coins, many of them very archaic, made near this site and comprising 48 tetradrachms of Katana, Gela, Himera, Leontinos, Messina, Eggesta, Selinus, Syrakuse, Athens, and Rhegion. Some of these are quite new (Himera) and others are extremely rare (Eggesta, Gela, etc.). Seven of the Syrakusan coins bear names of artists. This treasury was probably hidden at the time of the first destruction of Selinus by the Carthaginians in 409 B. C., as not even the more recent of the coins can be posterior to that date.—*Not. d. Scavi*, 1885, p. 327.

**SYRAKUSE.**—On the occasion of the construction of the railway from Syracuse to Lycata some important work was undertaken in the necropolis of Fusco near Syracuse. This necropolis, known since 1874, is that used by the first Greek colonists, who established themselves at Ortygia in the eighth century B. C., and also by those at Akradina and Neapolis: it covers a surface of about three kilometres and adjoins the prehistoric necropolis of the aborigines. The tombs, all cut in the tufa, vary in size. The largest contain a sarcophagus. In some of the smaller tombs cylin-

dricul cavities were made to contain ossuaries or large vases, covered by tufa. The numerous vases of every kind are all archaic. The figures are in incised outline, and are painted in black on a yellow ground; the subjects are either zones of animals and monsters, or human figures.—*Not. d. Scavi*, 1885, pp. 49–54.

**VETULONIA** (near Colonna, prov. of Grosseto).—Since the discovery by Sig. Falchi of the site of this ancient city, it has become an important centre of excavations. Those undertaken at the *Poggio della Guardia* uncovered about four hundred *tombe a pozzo*, most of them more primitive than the similar ones at Tarquinii, not being as deep or as wide, and not containing the stone vases in which, there, the cinerary urns are placed; the urns at Vetulonia being placed simply at the bottom of the well. The contents of these tombs is also meagre as compared with those of Tarquinii. At various points in this region tumuli have been found raised on circular terraces formed of great granite blocks, and similar to examples in Maritime Etruria. On the *colle Baroneio* the Signori Guidi found a group of *tombe a pozzo* of a later period than most of the preceding, and similar in construction and contents to those at Tarquinii. Prof. Helbig calls attention to the light thrown upon the course of Etruscan emigration by the fact that Vetulonia exhibits an earlier stratum than does the territory of Tarquinii so far as it is at present known. Vetulonia, being at the North, must have been first occupied, and probably represents the civilization brought by the Etruscans from the other side of the Apennines.—*Bull. dell' Istituto*, June, 1885, pp. 129–135.

A report by Sig. Falchi and a long and minute diary of the excavations by Sig. A. Pasqui are published on pp. 98–152 of the *Notizie degli Scavi* for this year, accompanied by several plates. Sig. Falchi conjectures that this vast necropolis contains tens of thousands of tombs, and rivals in extent those of Bologna and Corneto-Tarquinii, while it surpasses them in antiquity.

#### CHRISTIAN ANTIQUITIES OF ITALY.

**BOLOGNA**.—The picture-gallery has at length, after a law-suit of twelve years, obtained the collection of the Marquis Giacomo Zambeccari. The collection contains, among others, works of Guercino, Palma, Paolo Veronese, Tintoretto, and Correggio.—*Cour. de l'Art*, May 1.

**BRESCIA**.—*Rotonda or Duomo Vecchio*.—The building of this famous circular church has hitherto been attributed to the early Lombard period: by some to 662–71; by others to c. 774; while the best authorities, like S. Quintino, Oderici, and especially Dartein, have considered it to belong to the IX century, and to about the year 838. All these con-

jectures have been overthrown by the recent discovery, on the demolition of one of the piers, of the following inscription used as building material: *Qui fuerat mitis patiens humilisque Sacerdos / Ingenio pollens nobilitate vigens / vita nam semper Xpi spem rite regebat / illius metam novimus esse bonam, tum pprio reddens animam de corpore pulchro / corpus humo sepelit sp̄s astra petit / vos rogo lectores qui carptis acta Taphonis / in Dño valeas dicite corde pio / Anno Dominicæ incarnationis · ̄CCCCXCVII · ind / III ID · Aprilium · feliciter migravit ad Xpm ∆.* Among other fragments of inscriptions found during the repairs was one of a certain Albericus presbiter, also of the IX century. The first inscription, bearing the date of 897, would not have been used as building-material till some time after its original erection, and this would bring the construction of the *Rotonda* down to at least the XI century. A thorough examination of the building, made possible by the removal of all the plaster, mortar, and later additions, had led the architect, Sig. Arcioni, to propose a later date for the construction, even before the discovery of the inscription. From the ground up to the vault it is built in perfectly regular courses of calcareous stone; while the massive piers are formed irregularly of stones of varying thickness, height and quality, the largest of which were evidently taken from other buildings—some of the Classical and others of the Lombard period.

The discovery that the *Rotonda* is a work of the XI or XII century is a severe blow to the supporters of an important early Lombard school as the source of the European Romanesque.—*Not. d. Scavi*, Sept. pp. 333-5.

**FLORENCE.**—During the restoration of the church of the Santa Trinità, the important discovery was made in the Bartolini chapel of a fresco due to the hand of the Calmaldolese Don Lorenzo Monaco (XV century). It represents the death of the Virgin, and recalls the manner of Fra Angelico. His frescos in the Ardinghelli chapel, said by Vasari to contain portraits of Dante and Petrarch, are unfortunately past restoration. But the works of the *Giotteschi* and of Giovanni da Milano in the sacristy of Santa Croce have been restored, it is said, successfully.—*Cour. de l' Art*, June 26.

**MILAN.**—The *Capella della Pietà* of the church of San Satiro, said to be the work of Bramante, is to be restored. The work has been entrusted to Signor Enrico Strada. The church of *Santa Maria delle Grazie*, now threatening ruin, is to be restored.—*Cour. de l' Art*, May 1 and June 26.

An important picture by Mantegna, representing the Madonna and Child surrounded by singing cherubs, has been discovered at the Brera. Until its recent restoration it was ascribed to the school of Giovanni Bellini.—*Academy*, May 13, p. 391.



*Cathedral*.—The designs which are to be consulted by the artists who will compete for the restoration of the façade have been finished, and the program for the competition, in which artists of all nationalities are invited to take part, will soon be published.—*Cour. de l'Art*, Nov. 13.

**RAVENNA**.—King Humbert has signed an act, establishing at Ravenna a Byzantine Museum. The municipality of Ravenna will furnish the ground for the new museum, and the State will erect the building. The Library and Museum of *Classe* will give, the first, its rich collection of sculptures, its rare Byzantine antiquities, and its famous golden breast-plate; the second, its large and fine collection of arms and armor, mostly of the VI cent. A. D.—*Cour. de l'Art*, Sept. 11 and 18.

**ROME**.—The Pope has just placed in one of the galleries of the Library of the Vatican the works of art inherited by him from Cardinal de Falloux. Among the objects are a picture by Pinturicchio, a terra-cotta by Luca della Robbia, a Christ attributed to Giovanni da Bologna, and an important series of objects of the Middle Ages.—*Cour. de l'Art*, June 19.

*New courses in Archæology*.—The initiation by the Roman Historical Society of these courses relating to the archæology and history of mediæval Rome is of the utmost importance, as will be seen from a simple reproduction of the program: all the professors are well-known and trained masters in each specialty.

*Practical Course of the Methodology of History*, for the year 1885, initiated by the *R. Società Romana di Storia Patria*:—

1. *Paleography*: G. Levi for codices, and F. Carta for ornamentation.
2. *Diplomatics*: E. Stevenson.
3. *Mediæval Latin and Dialects of the Roman province*: E. Monaci.
4. *History of law and administration in the Roman province during the Middle Ages*: F. Schupfer and C. Corvisieri.
5. *History of mediæval Art in the province of Rome*: G. B. Giovenale.
6. *Criticism of historical sources*: U. Balzani and O. Tommasini.
7. *Topography*: G. Tomassetti.
8. *Historiography*: G. Cugnoni.
9. *Bibliography*: G. Manzoni.

In this year's ARCHIVIO Sig. G. Tomassetti begins the second part, or rather volume, of his learned and exhaustive treatise on the mediæval topography and monuments of the Roman Campagna, entitled, *Della Campagna Romana nel Medio Evo*.—*Archivio della R. Soc. Rom. di Storia Patria*, 1885, fasc. I-II. p. 255.

**FORZA D'AGRÒ (SICILY)**.—*Monastery of SS. Peter and Paul*.—Prof. Salinas calls attention to the Greek inscription over the door of the fine and well-preserved church, which gives 1171-72 as the date of the building, and 'Ο πρωτομαίστορ Γεράρδος ὁ Φράγκος, "Gerard the Frank," as its

architect. This is the first documentary proof we have of the existence of Norman architects in Sicily.—*Not. d. Scavi*, 1885, p. 86.

VENICE.—In removing the pavement from above an old tomb in the *chiesa de' Miracoli*, which is now being restored, a beautiful bas-relief representing the Last Supper was found.—*Cour. de l'Art*, Aug. 28.

#### VANDALISM IN ITALY.

FLORENCE.—The work at the *Mercato Vecchio* has lately involved the demolition of the buildings between the *vie Caliniera* and *dei Speciali* and the *piazza dei Tre Re*. This has led to the discovery of mediæval and ancient substructures which are demolished as soon as found. An alley was discovered running from the *via dei Pittori* to the *Albergo della Coroncina*, bordered by low doors of the XIV century opening into well-vaulted halls whose substructures were enormous walls formed of squared blocks belonging to the Roman constructions of this quarter, the most ancient of the city. The destruction of these remains of great interest for the topography of ancient Florence, without even any record being made, is deplorable.—*Revue de l'Art Chrétien*, 1885, I. p. 406.

In the *Via Nazionale* there is a niche or *tabernacolo*, which is one of the most remarkable of Luca della Robbia's terra-cottas. Recently a young man was set to cleaning this work of art. He placed a ladder against the head of one of the Apostles. The head fell to the pavement and was dashed to pieces.—*Cour. de l'Art*, Aug. 21.

ROME.—A correspondent of the *Courrier de l'Art* (Aug. 28) says that, among the buildings condemned to destruction by the re-building of the city, are the palace and tower of the Anguillara. These buildings, in the Trastevere, are precious remains of mediæval architecture, the tower dating perhaps as early as the XIII cent. The architecture is throughout of the character peculiar to the Guelphs, to which party the Anguillara family belonged. Efforts are being made by prominent people in Rome to save these interesting remains. It is suggested that a square should be laid out about them, and that the building should be used for a museum, to relieve the older museums of the city, which are overcrowded.—*Cour. de l'Art*, Aug. 28.

VITERBO.—*Violation of the remains of Clement IV.*—The tomb of Pope Clement IV (1265–68), in the church of Santa Maria de' Gradi, was broken open at night, on the 19th of last May, by the secretary of the municipality and the city engineer, with a band of workmen, who also opened the wooden coffin which they found within the sarcophagus. The next morning they returned, accompanied by the sub-prefect and the syndic, took the corpse out of the coffin, tore off from the body the pontifical ring, gloves, and sandals, cut off all the embroidered parts of the

rich and artistic robes, huddled the remains into a box and sent it off to the municipal buildings. All this was done without any official report being made. Such an act of brutal vandalism ought to be punished by the law.—*Revue de l'Art Chrétien*, 1885, III. p. 406; *Amer. Architect*, July 11, from the Italian journal *La Stampa*.

## MALTA.

*Phœnician Inscription.*—At the Catacomb of San Paolo at Rabato, Notabile, Dr. Caruana recently found a Phœnician inscription (8 by 7 ins.). It was engraved upon the jamb separating the first two cells on the right side of the entrance-corridor. It is on limestone, and much injured: still, Prof. Sayce, from an indistinct squeeze, was able to distinguish the first word as *Baal*; adding, "the inscription is quite sufficient to prove that the tomb to which it belongs was the tomb of a Phœnician, constructed before the Christian era; and, considering the rarity of Phœnician tombs and the questions that have been raised respecting their identification, this is itself a matter of great importance." This remark extends to the whole group of tombs, as Dr. Caruana has observed traces and fragments of other Phœnician inscriptions on the walls of the same gallery (14½ ft. long, 3¾ ft. wide, and 5 ft. high) near some of the other cells, two of which open out on its right, and one on its left side, while two others open out of a room (9¾ ft. by 7¼ ft.) at the end of the gallery.

*Engraved Gem.*—Mr. A. Camillieri discovered an agate of the best Greek workmanship. *Obverse*: Apollon and Artemis in the centre, with the signs of the zodiac around the edge. *Reverse*: a lion grasping the head of a bull; around, the inscription MEΛITAIΩN.—*These items have been kindly furnished by the Hon. John Worthington, U. S. Consul at Malta.*

## FRANCE.

**AIRE-SUR-L'ADOUR.**—A temple of Mars Lehunus, a Gallic divinity, has been found here. M. Taillebois has described this interesting discovery in a brochure.—*Cour. de l'Art*, Sept. 18.

**BESANÇON.**—In this ancient town, the *Vesontio* of the time of Julius Cæsar, the interesting identification of the *Monticulus Capitoli* of Marcus Aurelius' time was made by M. Castan some little time ago. The Capitolium, an artificial rock eight and a half metres in elevation above the ancient level, was piled up in imitation of the Tarpeian Rock at Rome. The archæological novelty lies, however, in another part of Besançon, near the Rue des Arènes, a street which has preserved its name almost unchanged from the Roman time. It was already known that ruins of the adjacent *arena* or amphitheatre had been displaced by Vauban late

in the seventeenth century (1678), to make room for his fortifications. Last July, in enlarging the courtyard of a barrack, the workmen pushed toward the walls of Vauban. Their excavations revealed massive curving walls connected by equally massive walls radiating at right angles to the curving galleries of the amphitheatre. The remains promise to be more important than those of Padua. Vauban, indeed, destroyed much of the ancient structure; but the eastern parts of the outer walls remain, the grand entrance and main staircase, the *vomitoria*, and three of the oval galleries just mentioned. The area thus far uncovered is perhaps 1,500 square metres, and much more remains hidden by Vauban's great wall which rises over the western foundations of the amphitheatre. When this now useless rampart is thrown down, as some day it must be, to provide new room and a boulevard for this growing city, a much completer restoration of the Roman *arena* will be possible. At present three architectural epochs are represented upon the same spot: first, the *arena*; then, a beautiful mortuary chapel of the year 1301; lastly, the massive wall of Vauban, cutting through Roman masonry and mediæval cemetery, and using the materials of each. The discovery of this little chapel, *Saint-Jacques dans les Arènes*, is one of considerable interest: completely inhumed for centuries, it was completely preserved. It is of the purest style of pointed architecture; even the frescoes upon its walls need but a little restoration. In this chapel many tombstones had been piled at the time of Vauban. The upper one, carved in a very pure style, represents the full-length figures of two ladies, probably of Italian origin, named *Bienvenue* or *Benvenuto*: the date of sepulture is 1328. A larger stone below this is ornamented with portraits of a family whose name has not as yet appeared. The municipal council has already voted money to remove the débris of the excavations, and the work will be carried on under the scholarly and judicious direction of MM. Castan and Ducat.—N. Y. *Evening Post*, Aug. 27.

**BLOIS.**—*Royal Castle.*—Near the *tour de l'Observatoire* which formed part of the old *château* of the XIII century, there has been discovered the staircase leading to the subterranean halls of the ancient fortifications; also the walls of the fortifications which, passing through the palace of Gaston d'Orléans and the dungeon, join the *tour des oubliettes*.—*Cour. de l'Art*, Nov. 13, 1885.

**CHOU LANS.**—The works on the railway at Trion (St.-Just) have led to the finding of a Roman cemetery. The monuments are of cubic form with sculptured Doric friezes, bases with mouldings, and cornices: they consist of a solid basement with sepulchral chamber, and above this an open square chamber with an altar, surmounted by a circular lantern to contain the statue of the defunct. *Revue Arch.*, May, 1885, p. 330.

LYON.—The Archæological Society has undertaken to remove from the Saône certain large Roman slabs of stone, bearing inscriptions, which were thrown into the river in the XII century to make a dike. Several of the slabs have already been removed. One of the inscriptions informs us that a part of the public buildings of Lyon in the I and II centuries were constructed by a contractor of Trèves. It is interesting to find that there existed in the Roman Empire large firms of contractors for public works, which extended their operations far and wide.—*Cour. de l'Art*, June 5.

An inscription of the II century, found at Lyon, mentions the name of Constantinius Aequalis as exercising the profession of *barbaricarius*, one who embroidered figures of men and animals with threads of gold and various colors. His rich tomb shows him to have been a man of fortune and high social position.—*Rev. Arch.*, May, 1885, pp. 329–330.

MARSON (Marne).—At the sitting of the *Académie des Inscriptions et Belles-lettres*, of July 3, 1885, M. Alexandre Bertrand called attention to recent discoveries of Gallic burial-places made at this place by M. Auguste Nicaise. The finds include bracelets, swords, vases, *torques*, etc. M. Nicaise presents the hypothesis that the *torques* was worn only by women. In 2,500 cases where the bones of warriors were found, no *torques* accompanied them.—*Cour. de l'Art*, July 10.

PARIS.—*Chapel of St. Julien-le-Pauvre*.—Admirers of mediæval architecture will be pleased to learn that the public may be at last permitted to admire the charming chapel of *St. Julien-le-Pauvre*, among the buildings connected with the old *Hôtel-Dieu*. Red tape has hitherto kept closed this admirable bit of early Pointed architecture, contemporaneous with the choir of *Notre Dame*. The *Commission des Monuments Historiques* has decided to appropriate the chapel for a museum of old Paris.—*Chronique des Arts*, Oct. 31.

*Chapel of St. Agnan*.—This curious and venerable monument is menaced with destruction. It is situated at No. 19 *rue des Ursins*, beside *Notre Dame*, and is now a dyer's shop, lined from vault to floor with shelves and piles of goods. The chapel, which is attributed to the year 1118, and was built by the Chancellor Etienne de Garlande, consists of three bays with ogival vaults, separated by semi-circular *plate-bande* arches. The arches rest upon clustered columns of three engaged shafts, with capitals of varied design, including animal and vegetable subjects. On some of the capitals appears a *fleur de lis* of which the lance-head form suggests that the origin of this emblem of royalist France may have been the javelin of the old Franks. The *Commission des Monuments Historiques* is doing what it can to secure the preservation of this inter-

esting relic of the Middle Ages.—*Chron. des Arts*, Oct. 31; *Cour. de l'Art*, Nov. 20, 1885.

*The Museum of St. Germain* has obtained a number of bronzes found in Gaul, among them a Roman *eques* from Orange, and a Diana seated on a boar, from the Ardennes. The figure of the goddess resembles that of the goddess Arduinna upon a bas-relief dedicated at Rome by one of the Remi.—*Cour. de l'Art*, June 19.

At the *École de Médecine* on the rue Antoine-Dubois, workmen have unearthed some bas-reliefs in stone with allegorical figures, which apparently belonged to the chapel of the *Cordeliers*: they are accompanied by Latin inscriptions in characters of the XII century.—*Cour. de l'Art*, Sept. 18.

THE LOUVRE.—*The old Louvre*.—During the alterations which have been made in the Louvre about and beneath the *Salles des Cariatides*, *de la Vénus de Milo*, and *de Melpomène*, a portion of the old Louvre, hitherto hidden, was discovered. It has been arranged as a memorial of the old Louvre, and has been named the *Salle Philippe-Auguste*. There are remains of an ancient tower, portions of Romanesque vaults and arches, sculptures, a mediæval tiled pavement, and other objects. Some of the human bones found near the ancient chapel of the palace have been placed there.—*Chron. des Arts*, Oct. 31.

*The Egyptian Museum of the Louvre* will soon be extended by the opening of two new halls appropriated to recent acquisitions. These have been arranged by M. Eugène Revillout.—*Athenæum*, Oct. 10.

*Demotic MSS.*—The Louvre has recently been enriched by a very important collection of Demotic papyri, dated in the reigns of Psammetichus, Apries, and Amasis. By this acquisition the Louvre obtains the finest series of Demotic MSS. in the world. They belonged to the Pschelshon family, and illustrate not only Egyptian history from Bocchoris (715 B. C.) to the Arabian conquest, but also the whole history of the development of demotic writing.—*Cour. de l'Art*, Aug. 28; *Berl. Phil. Woch.*, Oct. 17.

*The Gallery of the Gladiators* at the Louvre, which has been closed to the public for nearly two years, has been reopened.

*The Diane à la Biche* in the Louvre has been removed from the large gallery on the ground floor to the Lacaze Gallery. The *Courrier de l'Art* remarks that none of the antiques, not even the Venus of Melos, are well placed in the galleries of the ground-floor. But the Lacaze Gallery is splendidly lighted, and is in every way adapted for the reception of famous statues.

*Antique Bronzes.*—The Louvre acquired at the sale of the noted Gréau collection twenty antique bronzes, among them the celebrated bounding

bull, found at Autun; a charming figure of Mercury, similar in style to the reduced Hermes of Praxiteles already in the Louvre; a figure of Apollon, of great delicacy of style, found at Patras at the same time with the famous Marsyas of the British Museum; and the figure of a Greek warrior with helmet and cuirass encrusted with silver, of best art, found at Tarentum.—*Cour. de l'Art*, June 19; Aug. 2 and 7.

*Collection of Pre-Raphaelite Paintings.*—The Louvre, which is so deficient in works of the early schools, has just made a first step towards supplying this need. A small collection of pre-Raphaelite paintings being for sale, M. de Ronchaud, the director, and M. Turquet, under-secretary of State, made fruitless efforts to obtain the credit necessary for its purchase. Baron Alphonse de Rothschild, hearing of the difficulty, suggested a subscription, and himself contributed 40,000 fr. His example was followed by the Baroness Nathaniel and MM. Gustave and Edmond de Rothschild, and by many other lovers of art, so that the sum necessary for the purchase was finally collected on Sept. 20th. The collection thus given consists of, (1) *The Dead Christ*, by CARLO CRIVELLI, which belonged to the Gallery of Malmaison; (2 and 3) *The Annunciation*, by FRA ANGELICO, from the Hamilton collection; (4) *The Annunciation*, belonging to the SCHOOL OF BRUGES; (5) *The Virgin at the well*, by SANDRO BOTTICELLI; (6) *St. George*, by LUCAS GASSEL; (7) *The Virgin with the Lily*, by HUGO VAN DER GOES, painted by him for Giovanni Grimaldi.—*Cour. de l'Art*, Nov. 6 and 13, 1885.

**PETIT-MARS (Loire-Inférieure).**—M. Léon Maitre has conducted excavations which have brought to light the foundations of a hippodrome 223 by 174 metres. A Roman road has been found, also, leading in the direction of the Loire. The quantity of remains of Roman villas points to the neighborhood of a city; remains of a theatre which could seat 4,000 persons, numerous ornaments, and pieces of pottery have likewise been found. No inscription from which a date can be deduced has, as yet, been recognized.—*Chron. des Arts*, Oct. 31.

**SAINTE-COLOMBE-LÈS-VIENNE (ISÈRE).**—Two beautiful mosaic pavements have been discovered here. One, with a vase represented in the middle and fishes in the corners, is 3 metres long by 2 in width; the other, finer in design and livelier in coloring, with flying birds, among them a parti-colored parrot, is 4 metres by 3. It is known that opposite Vienne, on the banks of the Rhône, several Roman villas were situated, and it is from one of these that the mosaics came. Other objects were found with them, especially a very beautiful head of Minerva in mosaic.—*Berl. Phil. Woch.*, July 11.

## SPAIN.

**CARMONA.**—*Roman Necropolis.*—The excavations which have been going on here for some time have been brought to a close, and with the objects found a museum has been formed. More than 200 tombs have been explored: many are extensive, including inside passages, hall for incineration, furnace, and funerary chamber: the most remarkable is a circular mausoleum of considerable size. Sig. Roda y Dolga, who has reported on the discoveries, thinks they belong to the II and IV centuries A. D., and that both pagans and Christians were buried in the tombs.—*La Cultura*, Aug. 1–15, p. 532.

## SWITZERLAND.

**BERINGEN.**—The *Historisch-antiquarische Verein* of Schaffhausen has undertaken excavations at Beringen. Traces have been discovered of two large Roman buildings of the first or second century.—*Academy*, Sept. 12, p. 175.

## BELGIUM.

**TOURNAI.**—*Cathedral.*—The demolition of the two large marble altars in the transept has unmasked two important series of Romanesque frescos dating from c. 1200. That in the N. transept covers a surface 10 met. high by 3 wide, and is divided into seven horizontal zones. The subject is the legend of St. Margaret of Antioch. The corresponding fresco in the S. transept has not yet been uncovered. It is known to represent the Heavenly Jerusalem, and the scene above is thought to be the Last Judgment.—*Revue de l'Art Chrétien*, 1885, III. p. 406.

## GERMANY.

**BERLIN.**—*The Berlin Museum* has just been enriched by a fine head of Athena, of natural size, bearing traces of polychromy on the marble.

The Museum has obtained from the Duke of Marlborough Sebastiano del Piombo's Santa Dorothea, and two works by Rubens—the Bacchante, and Andromeda delivered by Perseus. The latter is one of the pictures found in Rubens' studio at the time of his death.

*An illuminated genealogical MS. of the XVI century* has recently been discovered here. It contains not less than one hundred and fifty miniatures in oil by artists not hitherto known,—Lessnipp, H. Schmidt, Ed. Wittjequast, and others. Most of the paintings are of great delicacy and are executed on thin leaves of gold or silver.—*Cour. de l'Art*, April 17 and 24; July 31.

**BONN.**—During some recent work of restoration in the Cathedral at Bonn, a Roman votive stone, 2 m. high and 80 cent. broad, was brought to light. It contains a dedication for the well-being of the emperor



Antoninus Pius (138–161 A. D.), whose name is still to be read at the beginning. It was erected by the order of Claudius Iulianus, a personage known from ancient writers and monuments.—*Berl. Phil. Woch.*, Sept. 5.

**HOMBURG.**—The clearing out of a cauldron-shaped well near Homburg has resulted in the discovery of some interesting remains of the Roman period, such as objects of wood, iron, and ivory, writing tablets, a rake of beech-wood with iron teeth, a horse-shoe of the oldest style, etc. Especially noteworthy are 21 pieces of well-tanned Roman sandals and shoes, of which some are made out of a single piece of leather, part being cut for the right foot, part for the left. The soles are fastened partly with iron, partly with wooden, nails. The objects have been presented to the Saalburg museum at Homburg.—*Berl. Phil. Woch.*, June 6.

**KIRCHHEIM A. ECK.**—There were recently found here two skulls of the neolithic age. One, in a good state of preservation, belonged to a woman with a narrow, low forehead, and strongly brachycephalic. The other is badly injured, but appears also to have been brachycephalic. With the former were found some pieces of vessels with thick walls and border ornaments, and others of finer material figured with leaves; also, some well-wrought stone chisels.—*Berl. Phil. Woch.*, July 11.

**NÜRNBERG.**—The famous Church of S. Sebald is reported to be in danger of going to ruin, and can be saved only by a restoration which may cost 800,000 mks. A society has been organized in the city to collect this sum.—*Mittheil. d. K. K. Oest. Museums*, Nov. 1, 1885, p. 536.

**OBRIGHEIM.**—The excavations in the Frankish burying-ground belonging to the period from the V to the VII cent. A. D., have been continued with abundant results. One grave contained a corpse which, to judge from the humerus, must have been more than eight feet in length. Armor, weapons, ornaments, utensils of varied description, and a few coins, one with the inscription *DN. BADULIA. REX*, have rewarded the explorers.—*Berl. Phil. Woch.*, July 11.

**REGENSBURG.**—*Roman Fortress.*—Near the famous Bischofshof, to the north of the Cathedral, some Roman remains of great interest have been discovered. Regensburg was the site of an ancient Roman fortress, *Castra Regina*, and the north front of the mediæval Bishop's palace, parallel with the Danube, is on the wall of this fortress, which an inscription of the *P. P. Dextra* establishes as of the time of Marcus Aurelius and Commodus. During the present summer the discovery was made of the *Porta Praetoria* of this camp,—the foundations, and the arch-way 3 met. high, remaining. The width of the gate is 4 m., and the construction is of massive stones forming a vault which rests on a simple, but much injured cornice. The arch stands at a distance of 7 m. from two towers (*propugnacula*) which flank it on either side. The thickness of the tower wall is

7½ m., and 11 m. of its length have been laid bare. The whole gate-building occupies a length of more than 30 m. Foundations from 8 ft. to 10 ft. thick connect the gate with the east tower, but only a few large square stones remain of the walls of the west tower.

*Roman Baths.*—Besides this important find, a further discovery has been made at Regensburg, near the Nürnberg and Angolstadt railway station, of some well-preserved remains of Roman baths. These must have extended to a length of 54 m. Already a breadth of from 17–18 m. has been laid bare. A large hall has been discovered (19½ by 16 m.) having in the middle an open water-reservoir (9.80 by 8 m.) of concrete. Through an entrance 1.75 m. wide one enters an unheated apartment (6 m. by 5.60 m.). This opens into a smaller heated room (2.50 m. by 3 m.) which served for undressing. The *frigidarium* (6 m. by 3.75 m.) is reached from a vestibule by some steps. Going west from the vestibule one gets to the *tepidarium* (6 by 9 m.), thence to the *caldarium* (9.20 m. by 6½ m.), with a semi-circular piscina (rad. 2¼ m.) supported by two massive columns. There are two heating ovens (*præfurnia*), one (3.50 m. by 8.50 m.) to the west of the *caldarium*, the other (6.30 by 2.30 m.) to the north of the *tepidarium*, with a chamber attached for fuel (6.30 m. by 2.30 m.). The *caldarium*, *tepidarium*, and dressing-room are furnished with hypocausts of the usual form, and are connected by flues with the *præfurnia*. The stamps on the bricks show that these baths were built by the *Cohors I* (Flavia) *Canathenorum*; and it is probable, from the coins found in the ruins, that these date from the first half of the second century A. D. The building was probably destroyed at the beginning of the Marcoman war, in the reign of Marcus Aurelius.—*Athenæum*, Oct. 10.

#### AUSTRIA-HUNGARY.

**CARNUNTUM (DEUTSCH-ALTENBURG).**—The excavations, begun here some time ago, are being continued, in order to disengage entirely the remains of the Roman fortress, where Marcus Aurelius lived so long and composed his *Meditations*. Already the forum has been cleared, together with the remains of several temples near by, especially a temple of Mithras. A fine statue of Hercules, and many smaller objects dating from the second and third centuries A. D., have been found. The forum, in the centre of the fortress, is a construction surrounded with columns and pillared halls, and enclosed on the S. by several sanctuaries, and on the W. by numerous chambers. Between the fortress and the "Heidenthor," a square tower was discovered. Among the smaller objects was a gold clasp with inscription, a silver spoon, a marble and a terra-cotta head, two torse, arms, inscriptions, glass vases, and pottery.—*Cour. de l'Art*, Aug. 14;

*Mittheil. d. K. K. Oest. Museums*, Nov. 1, 1885, p. 535; *Berl. Phil. Woch.*, Oct. 31.

**UTTENDORF.**—In one of three mounds explored was found the skeleton of a Teutonic warrior: in the centre of the mound was his gold diadem (?), on the W. side his chariot and lance, and on the E. two vases and a number of bronze ornaments.—*La Cultura*, Aug. 1–15, p. 528.

**VIENNA.**—Among the recent discoveries in the Fayoum papyri at Vienna is a short fragment of a Gospel which differs from Matthew (xxvi. 30–34) and Mark (xiv. 26–30) far more than these from each other, though it approaches nearer to Mark. Another consists of the remains of a papyrus manuscript of Plato's *Gorgias*, of the II century A. D., with variants from the received text, and written in the fairest Alexandrian caligraphy. The collection has now furnished specimens from Homer (over 200 verses), Theokritos, Thukydidēs, Aristotle and Plato, and is especially rich in materials for fixing the dates of the Imperial period. Latin papyri are rare, but have reached the number of 38. Hebrew epigraphy has been enriched by specimens at least two hundred years older than any hitherto known, and to the Arabian has been contributed an additional piece belonging to the first century of the Hegira.

A large number of fragments from the same Fayoum library are in the possession of the Berlin Museum, and some parts of them have already been published. Of these fragments some 2500 are known to be Greek, 500 to 600 Arabic, 300 Coptic, 100 Pehlevi, 40 Demotic, 22 Hebrew, 10 Coptic-Arabic cypher, 7 Greek shorthand, 3 Latin parchment, 3 Syrian papyri, 1 Hieratic.—*Berl. Phil. Woch.*, July 11.

#### TURKEY.

**CONSTANTINOPLE.**—Beneath a mosque in the Salma-Tomruk quarter has been discovered a church which must have been entirely covered with frescos, judging from the many that remain; among which are an *Ecce Homo* (?), a Virgin, and a John the Baptist.—*Cour. de l'Art*, Nov. 13.

#### ROUMANIA.

**TOMI-KUSTENDJÉ** (Dobroucha).—On this site, on the borders of the Black Sea, have been discovered a number of coins bearing, on one face the words *Metropolis Ponton Tomeos* with the winged figure of Jupiter, on the other the effigy of an Emperor, e. g. Gordian, Caracalla, Maximianus, Constantine, etc. This and other discoveries seem to prove that this city is the ancient Tomi, where the poet Ovid lived. Forty of these coins have been presented by M. Remus Opreanu to Sig. Bruto Amante,

who has given twenty to the municipality of Rome, and an equal number to Sulmona, the poet's birthplace.—*Cour. de l'Art*, Oct. 16.

#### RUSSIA.

**KIEFF.**—The *Vossische Zeitung* reports that lately, when the foundations were being cleared for a building close to the St. Sophia Church at Kieff, the workmen came upon some weapons, colored earthenware, and an urn, all in excellent condition. The urn contained a set of female ornaments in perfect preservation, the importance of which consists less in their antiquity (probably the tenth or eleventh century) than in their completeness. The urn was well fastened and had evidently never been disturbed. Along with other articles there were nine old square silver coins known as "grivna." There is a complete head-dress, consisting of a lace work of indescribable intricacy, but which has been kept in its original position by silver plates to which it is sewn. The silver plates are oblong, surrounding the head and forming a sort of diadem. A quantity of silver and gold pendants were suspended all around these plates; the pendants which would come over the ears being much larger than the others. There were silver bracelets and necklaces; and a gold ring, which is not soldered, but welded, and probably belongs to even an older date than the other objects. There was a considerable quantity of other silver and gold ornaments, chiefly pendants, many of which show extremely fine filagree work. The larger gold objects are of the class known as *cloisonné* work. All the ornaments show finish and taste; and if they are of native origin, they are evidence of the perfection to which the arts had been brought in Russia nine centuries ago.—*Saint James' Gazette*, Sept. 12.

#### NORWAY.

The completion of the great work of Prof. Olaf Rygh, keeper of the Christiania Museum, entitled *Norske Oldsager*, (London, Sampson Low & Co., 4to.) will now greatly facilitate the study of Norwegian pre-Christian antiquities.

**HOPPERSTAD.**—The process of restoring a characteristic old wooden church at Hopperstad, in the Hardses district of Sogne, has brought to light an interesting Norwegian mediæval relic. In a closed niche, a book, consisting of six wax tablets, was found, carefully enclosed in a casket of wood and leather. The tablets are of boxwood covered with wax, each tablet having a thin border, which, while preventing the tablets from adhering, have kept them in excellent preservation. The contents are chiefly drawings, made by a fine style, representing scenes from village and rural life. At the end there is a large catalogue

in Latin of various kinds of animals, with a translation into old Norwegian; and from this it has been conjectured that the greater portion of the book dates from the close of the XIII cent. But there are indications that a part of the book is of earlier date. The tablets are fastened together at the back, and the cover is carved and inlaid with small pieces of differently-colored woods. The book has been placed in the Museum of Antiquities in the University of Christiania, and it is intended to publish it shortly in fac-simile.—*St. James' Gazette*.

#### GREAT BRITAIN.

**ENGLAND.—ALNWICK ABBEY.**—The Archæological Society of Durham and Northumberland by digging on the site of Alnwick Abbey has been able to trace with accuracy the position of the church, chapter-house, refectory, cloisters, and other buildings of Alnwick.—*Academy*, Sept. 5.

**ARUNDEL.**—The Duke of Norfolk is beginning the restoration of the ancient choir at Arundel, generally called the Fitz Alan chapel. The part now undertaken is the wooden vaulted ceiling, most of which fell in the 18th century.—*Athenæum*, Sept. 12.

**BATH.**—Further excavations near the site of the recently explored ancient baths have revealed a second Roman structure, similar to the one discovered before, and of circular form.

**BRACKLEY.**—In beginning the restoration of the church of St. Peter, a fresco was discovered, which must have been painted in the XIII century. It represents a Descent from the Cross.—*Cour. de l'Art*, June 26.

**LEICESTER.**—On Jewry Wall street remains of Roman pavement have been found.—*Cour. de l'Art*, July 10.

**LONDON.—British Museum.**—The Trustees of the British Museum will soon publish their collection of the works of Italian engravers from Finiguerra to Marc Antonio, the preparation of which they have entrusted to Mr. R. Fisher.

Owing to the refusal of the Treasury to grant funds for the enlargement of the Elgin Gallery, Mr. C. T. Newton has resigned his charge of the Greek and Roman Antiquities of the British Museum. Mr. Newton's resignation is definitive. He will hold his office until the end of the year. He will continue to occupy the chair of archæology in University College.—*Cour. de l'Art*, April 24; July 3 and 10.

**OXFORD.**—The Ashmolean Museum has received a bequest from Mr. John Henry Parker of 500 designs of Ancient Rome, and 3,400 historical photographs of Rome and the rest of Italy.—*Cour. de l'Art*, Apr. 24.

**SCOTLAND.—ABERDEEN.**—The Senate of the University has decided to form a Museum of the antiquities of Aberdeenshire and the North of Scotland.—*Cour. de l'Art*, Apr. 24.

**WALES.—CAERLEON AND CAERWENT.**—The Cambrian Archæological Association at Newport at a recent meeting proposed the formation of a committee and of a fund for systematic excavation on the sites of Caerleon and Caerwent.

#### UNITED STATES OF AMERICA.

**STONE RUINS IN THE SOUTH-WEST.**—At a recent meeting in Albany of the National Academy of Sciences, MAJ. J. W. POWELL read a paper *On the stone ruins of the Colorado and the Rio Grande*, giving the results of his travels and explorations this summer in the south-west portion of the United States. The sites of six or seven hundred ruins of stone villages have been found, varying greatly in character. The older ruins are at the north. Near the Mexican border are twenty-nine villages now inhabited. The newer buildings contain many more rooms than the old ones, increasing from two to five up to a hundred. The several classes of stone dwellings are those on the plain, those on the cliffs, which are not cave-dwellings, the cave-dwellings proper, and the underground dwellings. The building art among the Indians of the San Francisco mountains and of the *Rio Grande del Norte* developed in this line, (1) dwellings on the plains; (2) cliff-dwellings; (3) caves; (4) pueblos.

Major Powell discovered in New Mexico, near California mountain, what he pronounces to be the oldest human habitation upon the American continent. It consists of some sixty groups of villages of about twenty houses each, excavated in huge beds of lava, where the rooms are lined with a species of plaster, and contain objects which show a more primitive type than those of the cliff-houses. In a niche was found a small carved figure resembling a man done up, like an Egyptian mummy, in a closely woven fabric which at a touch of the hand turned to dust.—*American Architect*, Nov. 28, 1885.

**MOUNDS OF THE NORTH-WEST.**—Mr. T. H. Lewis, of St. Paul, Minnesota, has this year, in prosecuting his archæological researches concerning the mounds of the North-West and their contents, made very extensive instrumental surveys of the ancient earth-works there. During the eight months that the out-door season lasted, or until the 4th of December, he has surveyed and described over 2,200 of such structures, of which 106 belong to the class called "imitative" or "effigy." The extent of country explored for this purpose reaches from Dubuque and Prairie du Chien on the south to beyond the falls of the St. Croix river on the north.

A. L. FROTHINGHAM, JR.

A. R. MARSH.

## SUMMARIES OF PERIODICALS.

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ANTIQUARISK TIDSKRIFT FÖR SVERIGE (ANTIQUARIAN JOURNAL OF SWEDEN). Part 8. Nos. 1, 2.—H. JALMAR STOLPE, *The find at Vendel*. Late in the autumn of 1881, some workmen, who were digging a trench for the foundation of a wall in the church-yard at Vendel, came upon some bronze and iron articles at about four feet below the surface of the ground. In May, 1882, Dr. Stolpe examined the ground thoroughly, and the result was the discovery of eleven graves belonging to the late and middle iron age. All except two of the graves had suffered desecration at some previous period. Of the two which had escaped, one proved, unfortunately, to be that which the workmen had discovered. A sword-hilt of gilt bronze inlaid with silver and garnets, the decorations of an iron helmet, likewise of gilt bronze, etc., led the workmen to think that they had found a hoard of gold. They dug recklessly, casting aside what seemed to them worthless, and thus many invaluable relics were destroyed either wholly or in part. In the destruction of three blue glass cups science suffered a heavy loss. It can only be surmised that they were similar to the glass cups of the same epoch discovered in England, which were of an elongated conical form, very small at the bottom, and decorated with drooping, incurving horns (see illust. in Akerman's *Remains of Pagan Saxondom*). Dr. Stolpe thinks such cups were of Rhenish origin, whence they spread to England and other lands. Another great loss, on account of the rarity of such specimens, was the fine iron helmet of which nothing remains save the crest and a portion of the settings, all of gilt bronze. All the graves ran in a general N. E. to S. W. direction, no mounds had been erected over any of them, and the arrangement of the arms, household utensils, bodies of animals etc., was similar in all. In the first grave the uncalcined body of a man had been buried in a large boat. Dr. Stolpe gives a detailed description of the size, contents and arrangement of each boat, which is of importance in determining the era of their deposit. Many years ago, Dr. Stolpe broached the theory that horses were not shod in the late iron age. The spikes which he found in the hoofs of the horses in these Vendel graves, as well as those in the graves at Björkö, confirm his views. In one of

the graves were found many bones of birds, including those of the owl, stork, and falcon. The greatest interest attaches to this discovery of the falcon, since it furnishes the first direct evidence of the falcon's status. For, that the falcon was a domestic animal like all the rest of the creatures found in these graves, it cannot be doubted. The fact was already known through frequent mention in ancient tradition and songs. Four of the graves belong to the middle iron age, the remainder to the late age of iron. The nearest parallel to this discovery is the famous Ulltuna find; but the articles found at Vendel are finer and of better workmanship than those from the latter locality.—HANS HILDEBRAND also contributes some observations upon the discovery at Vendel, as a complement to Dr. Stolpe's communication, in anticipation of the publication of a detailed description by the Royal Academy of Science, History and Antiquity. The discovery of remains of chain-mail in one of the Vendel graves confirms the testimony of still more ancient finds, and throws light upon the period at which such mail came into general use. The sword, with its very rich hilt of silver, silver gilt, niello, garnets and four small stones, is interesting for comparative study. While the bosses of Norse shields offer a great resemblance to the German forms, the swords are more nearly related to the English; and the mountings of the Vendel sheath bear an interlaced ornament of a strongly Irish character, though probably executed in Sweden. All the mountings found at Vendel are of the greatest interest. The contents of these graves point to a high state of culture, at a period upon which the history of the country casts hardly any light. Hildebrand concludes, from the absence of any graves of women or children, that this was merely the burial-place of the local chieftains. He holds a different opinion from most archæologists on the relation of the earlier and later iron ages, and had all these graves been found undisturbed it would have been possible to decide whether he is right in supposing that a break exists between them. Illustrations are given of the most important articles.

I. F. HAPGOOD.

ARCHÄOLOGISCHE ZEITUNG. 1885. No. 1.—1. F. v. DUHN, *Representations of Charon* (plates 1-3). A publication of a terra-cotta relief and two Attic *lekythoi* in the museum at Berlin (Furtwängler, *Kat. der Berl. Vasensam.* II. 2680, 2681). The relief is said to have been found in Asia Minor. Prof. v. Duhn thinks it was made in Attica about 400 B. C., and compares it with a terra-cotta relief in the possession of Fürst Liechtenstein in Vienna (*Collection Camille Lecuyer* by Lenormant, de Witte et al. pl. T<sup>2</sup>; Fröhner, *Coll. C. Lecuyer*, Paris, 1883, pl. X), said to be a work of the fourth century B. C. The two *lekythoi* are ascribed to the IV century. A general discussion of ancient representations of Charon



accompanies the publications.—2. G. KÖRTE, *Roma, an antique wall-painting in the Palazzo Barberini* (plate 4). A more perfect description and reproduction of a work published by Bellori, *Fragm. vestigiū vet. Romae* (1673) p. 85 (enlarged edition by Xav. Canale with the title *Ichnographia vet. Romae*, 1764, p. 82), and elsewhere. The work is ascribed to the time of Hadrian or shortly after.—3. H. DIERKS, *On the Costume of Greek Actors in the Old Comedy* (plate 5). I. *The Masks*. The allusions of ancient writers to portrait- and caricature-masks are discussed. II. *Clothing*. On the evidence of the comic poets and painted vases, the actors who took male parts are shown to have worn the phallus, and a closely fitting leather suit; also the ἐξωμῖς, a cloak of stiff cloth or leather, or an ἱμάτιον or τρίβων, rarely a chlamys. On their heads they wore no hat unless they represented travellers. Their feet were covered by ἐμβάδες or low shoes. The female characters wore a (generally saffron-yellow) chiton with girdle and a cloak (ἔγχιλον). Their head-covering was a bonnet or cap (κεκρόφαλος) and a band (μίτρα). Their shoes were the κόθορνοι or περσικαί. III. *Attributes*. Citizens carried sticks. In evening-scenes lanterns and torches appear. Travellers carry their luggage rolled up and hung on a forked stick. Two vase-paintings representing comic scenes are published with this article, both in the Louvre. One is here published for the first time.—4. AD. MICHAELIS, *The gaps in the Frieze of the Parthenon*. By careful measurements and examination of the slabs and fragments of the northern and southern frieze the following arrangement is established. *Northern frieze*: 4 cows with 8 attendants, 3 slabs; 4 sheep with 3 attendants, 1 slab; 3 skaphephoroi and 1 marshal, 1 slab; 4 spondephoroi, 1 slab; 4 flute-players and 4 kitharistai, 2 slabs; 17 thallophoroi, 2 slabs; 10 quadrigae with apobatai in loose order, together with at least 7 attendants and one servant, 17 slabs; about 63 horsemen in irregular squads and at least 2 other figures, 20 slabs. In all 47 slabs. *Southern frieze*: 10 cows with at least 25 attendants, 7 slabs; 1 or 2 skaphephoroi,  $\frac{1}{2}$  slab; 4 (3?) kitharistai, 1 slab; 18 thallophoroi, 2 slabs; 10 quadrigae with armed men in close order, together with at least 7 attendants,  $10\frac{1}{2}$  slabs; 42 horsemen in regular squads of six, 17 slabs; 24 horsemen in irregular squads and 1 attendant, 9 slabs. In all 47 slabs.—5. MISCELLANIES. Max Fränkel, *On the vase in Karlsruhe with a scene from the lower world*. The inscription ΑΙΩΝ not to be completed Αἰμων or Μαιων.—6. REPORTS OF SITTINGS (Jan. 6, Feb. 3, Mar. 3) OF THE BERLIN ARCHAEOLOGICAL SOCIETY.

**No. 2.**—1. PAUL WOLTERS, *The statues of Eros by Praxiteles*. Pausanias I. 20, 1, is discussed together with the statue of a Satyr there mentioned. About the appearance of the Eros in Thespiæ we are shown to have little or no information. The type of the Eros of Parion is deter-

mined by means of 9 coins of Parion. Of the other two statues of Eros by Praxiteles mentioned by ancient authors we are shown to know practically nothing. The so-called Eros of Centocelle is really a genius of death and not Praxitelean.—2. F. v. DUHN, *The assembly of the gods in the eastern frieze of the Parthenon*. The so-called Poseidon is shown to be Asklepios.—3. M. LEHNERDT, *Herakles and Acheloos* (plate 6). Publication of a vase-painting on an amphora with black figures, from Vulci (Brit. Mus. No. 536). Discussion of representations of Herakles' battle with Acheloos.—Publication (pl. 7, 1) of a vase with red figures from the *Museo Civico* at Verona. The vase is of Attic origin. The paintings represent (1) Theseus and the Krommyonian sow, (2) Theseus and the Marathonian bull, (3) a sacrifice.—4. M. MAYER, *Lamia* (pl. 7, 2). Publication of a curious painting upon an Attic vase found at Kameiros (Furtwängler, *Vasensammlung zu Berlin*, No. 1934) which is said to represent a meeting between Lamia and the Sphinx.—5. A. FURTWÄNGLER, *Greek Vases of the so-called geometrical style* (plate 8). Publication of two vases from Athens, now in Copenhagen. Besides animals and other accessories, the paintings represent in one case a battle scene, in the other a Pyrrhic dance. Also, as vignettes in the text, two paintings from a vase in Athens (*Annali*, 1872, p. 139, No. 15) and an Oriental cylinder.—6. M. FRÄNKEL, *Inscriptions from Mytilene*. I. Record of an alliance between the Aitolians and the Mytileneans, ascribed to the year 194/193. II. Fragment of a decree in honor of Pompeius Macrinus.—7. *Hermes as a child* (plate 9). Publication of a head of Pentelic marble now in Berlin.—8. A. FURTWÄNGLER, *On plate 1 of Archäologische Zeitung*, 1885. In opposition to Prof. v. Duhn (v. supra) the two terra-cotta reliefs published by him are said to be of Asiatic manufacture (probably from Myrina), and not older than the end of the fourth century.—9. REPORTS. I. *Acquisitions of the Berlin Museum in 1884*, by CONZE and FURTWÄNGLER.—II. *Sitting of the German Archæological Institute in Rome*, April 17.—III. *Archæological Society in Berlin*, sittings May 5, June 2, July 7.—IV. *The Activity of the Imperial German Archæological Institute from April 1, 1884 to April 1, 1885*.

HAROLD N. FOWLER.

**BULLETIN MONUMENTAL.** 1885. **May-June.**—L. GERMAIN, *The bed of Antoine duc de Lorraine and of the duchess Renée de Bourbon at the Historical Museum of Nancy*. This is a beautiful piece of ornamental sculpture of the XVI century, decorated with sculptured, painted and gilded arms and mottoes.—J. BERTHELÉ, *The Church of St.-Jouinles-Marnes (Deux-Sèvres)*. "This church," says M. Ledain, "may be considered as the most complete, richest, and broadest type of the Romanesque architecture of Poitou during the XI cent." According to

M. B. the nave and transept date from the XI cent.; the façade and the three bays of the nave attached to it, and the choir with its chapels, belong to the reconstruction which was begun in 1095 and nearly finished in 1130; the vaults are of the XIII, and the fortifications of the XV cent.—B. DE RIVIÈRE, *Horat inscriptions and devises* (contin. from 1877-84).—P. CHARDIN, *Collection of Heraldic paintings and sculptures* (contin.): *Plouha,—Lanloup,—Notre-Dame de Confort,—Saint Quay,—Plourhan,—Pléguien,—Plourivo,—Plouëzec,—Goudelin,—Bringolo,—Chatelaudren,—Plouagat.*—P. CANAT DE CHISY, *The excavations of Saint-Just*. On the hill of Fourvières at Lyon, at a depth of more than a metre, a mass of débris of the Roman period, 8 or 10 metres thick, has been found. It includes many rows of tombs, sculptures, inscriptions, keramics, glass-ware, bronzes, etc. A full account of these discoveries is promised.

**July-August.**—P. DE FONTENILLES, *The Tomb of S. Peter Martyr of Verona at the church of S. Eustorgio of Milan*. Exhaustive description of every subject and detail of this chef-d'œuvre of Giovanni Balduccio (1338): it is valuable as an iconographic study.—A. RAMÉE, *Remarks on the glass window of the Crucifixion at the Cathedral of Poitiers*. This article attacks the conclusions of Mgr. Barbier de Montault developed in two articles (*Bull. Mon.* 1885, I, II) analyzed on p. 254-255 of the JOURNAL. He objects, (1) that the window has all the characteristics of Romanesque art, and cannot have been executed between 1204 and 1228, but under Henry II (1154-1189); (2) that his details about the Blazon family are simply chimerical, and that Thibaud never had the title of count.—P. CHARDIN, *Collection of Heraldic paintings and sculptures* (contin.): *Plouha,—Lanloup,—Notre-Dame de Confort,—Saint Quay,—Plourhan,—Pléguien,—Plourivo,—Plouëzec,—Goudelin,—Bringolo,—Chatelaudren,—Plouagat.*—J. BERTHELÉ, *The Church of Saint-Jouin-les-Marnes (Deux-Sèvres)* (contin.). The façade-sculptures consisting of small isolated groups are important: their subject is obscure, but M. Berthélé considers it to be the Last Judgment. The writer completes M. Ledain's monograph in certain details.—F. BRUN, *Imperial Inscription found in the thermæ of Cemenelum*. The inscription of Septimius Severus discovered in 1875 and published in the C. I. L. (t. v, II) and by Ed. Blanc (*Épig. ant. des Alpes-Maritimes*) has been re-read with greater accuracy by the writer.

A. L. F., JR.

**BULLETTINO DELLA COMMISSIONE ARCHEOLOGICA COMUNALE DI ROMA.** 1885. No. 1, Jan.-March.—A. CAPANNARI, *The archaeological discoveries made on account of the construction of the palace of the Ministry of War* (Tav. I, II). These discoveries comprised the houses of

the Nummii Albini, of Q. Valerius Vegetus, and of Vulcacius Rufinus.—C. L. VISCONTI, *The Lararium and Mithraeum discovered on the Esquiline near the Church of S. Martino ai Monti*. Anticipating the more extensive monograph which Mr. Stevenson is to devote to the subject, Comm. Visconti publishes some drawings of these interesting monuments, with a few remarks. The family-chapel (*lararium*) with the statues, etc., contained in it, was described on pp. 239–40 of the JOURNAL. On the right, a staircase led down to the Mithraeum which contained, in two niches, the statuette of the lamp-bearing ministers of Mithras, and, in the sanctuary itself, the usual relief of Mithras sacrificing the bull, and before it the altar.—M. S. DE ROSSI, *An archaic Roman necropolis and the part of it discovered near S. Martino ai Monti*. I. The recently-found tombs of the *via dello Statuto* form but a small part of the vast ancient necropolis which extends over the Esquiline, Viminal, and Quirinal hills; and this first article treats of the general characteristics of the whole necropolis, its different periods, and their chronological relation to the *agger* of Servius Tullius. De Rossi repeats the conclusions which he reached in 1880 (*Gli Studi in Italia*, anno III, vol. II, fas. 4), that the archaic antiquities of the Alban hills are to be classified in two great periods of chronological development, each with two subdivisions, the second group being characterized by the appearance of commerce with the Etruscans: a fifth period forms an evident transition to the technique of the first republican period of Rome. Finally, it was clearly shown by the contents of the archaic Roman tombs, (1) that there dwelt on the seven hills an ancient and numerous (Latin) population; (2) which was evidently the same as that to which belong the Alban sepulchres hidden under the ashes of the ancient volcano, their metal utensils and terra-cotta vessels; and (3) which colonized Rome during the second period of their iron age, at the beginning of the commercial relations between Latium and Etruria; (4) finally, that the wall of Servius Tullius stood in close relation to this period. The tombs near S. Eusebio and S. Martino, the most archaic of those found in Rome, are very similar in contents to those of the first Alban period, but are not quite so early, for the reason that the bodies are buried, not burnt; they represent the second epoch of the first period. The contents of the group of three tombs discovered in the villa Spithöver show the beginning of the relations between the Latins and the neighboring peoples, and belong to the second period: these are of especial importance, because they are anterior to the *agger* of Servius Tullius, which surmounts them and which seems to have been built at the beginning of the last epoch of Latin antiquities, during which the Alban type is lost and becomes essentially Roman.

ΕΦΗΜΕΡΙΞ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1884. No. 4.—S. A. KOUMANOUDES, *An Attic Decree*. This is inscribed on a stele of Pentelic marble found in digging for the foundation of a house at the south end of Athens to the left of the railroad to the Peiraieus. About one-fourth of the stone at the top is taken up by a cornice and relief, which, however, were mutilated to fit the stone in a wall. Still the main outlines of the relief can be distinguished. To the left sits a bearded man with his left hand extended forward and upward, while before him, to the right, is a man on horseback, with his cloak (*χλαμός*) flying out behind him in the wind. Next comes the inscription, below which is a long space entirely blank, excepting the word *κλέπτῃ*, roughly cut, evidently by a later hand. The inscription is dated in the archonship of Antiphon, 418 B. C. Η is used for Ε three times, and for the rough breathing in *ἑρόν* four times; *χοσυγραφάς* occurs three times, and *συγγραφάς* once. The decree is of the senate and people of Athens to fence the sacred place of Kodros and Neleus and Basile, and to let out the lands belonging to it. A condition of the lease is that the lessee shall plant not less than 200 olive trees, more if he wishes. The decree suggests many problems which the editor does not attempt to solve, simply throwing out the conjecture that there was a sanctuary to Kodros near where the inscription was found, especially as it is in that neighborhood that Kodros is said to have fallen.—CH. TSOUDAS, *Inscription from the Akropolis*. This inscription is cut on a slab in two pieces, 1.13 m. long, 0.55 m. wide at the widest part. It was found in a Turkish wall behind the S. wing of the Propylaia on the Akropolis at Athens. The stone is broken above and on the left hand side. There were originally as many as 140 or 145 letters to a line, but now nearly half are gone. There were two decrees, but only three lines of the first remain, giving the result of a vote. There are 60 lines to the second decree. It concerns the restitution of shrines and sacred enclosures to the gods to whom they belonged. The sanctuaries in question seem to have been neglected, and some of them sold by the magistrates, or taken possession of and used by private persons. From line 30 to the end is a list of the sanctuaries restored to their consecrated use. A few names only can be made out; among them, those of Aias, Theseus, Tyche, Eukleia and Eunomia. If complete, this interesting inscription would be of great importance for the topography of Athens, the Peiraieus and Salamis. Its date is later than Pompey, but anterior to Hadrian.—TASSOS D. MEROUZOS, *Notes on ten mummies of the Greco-Roman and Byzantine epochs*. These mummies were found in the Thebaid in 1884, and presented to the National Museum at Athens.—D. PHILIOS, *Sculptures from Eleusis*. The author describes four archaic statues and some fragments found under the

limestone pavement of the court of the temple at Eleusis. An accompanying plate gives two views of three of the statues, front and back, and a front and side view of the fourth. One of the statues, very small in size, is highly archaic in style. Details of the dress were indicated in color, abundant traces of which remain. Three other statues are of the fully-developed archaic type. They are interesting from a somewhat unusual freedom of the lines of the drapery. All four represent female figures, and the last three show the familiar gesture of holding out the *chiton* from the body with the right hand. All lack head and feet, and are otherwise broken.—I. CH. DRAGATSES, *Inscriptions from the Peiræus*. Several of these inscriptions are given in fac-simile. One inscription, of good Hellenic times, gives a list of new citizens. Another records a new female name—Ganondika. In the collection are given the letters found on the lowest step of the auditorium (*χοῖλον*) of the theatre recently explored near the Peiræus harbors. These are the mason's marks, cut on each end of the stones, the ends of two stones that are to go together having the same letter. They run from A to Ω, then from AA to ΓΓ, after which no more have been recognized. E is made Ε, and X ∞ and χ. The letters are therefore late, and point, probably, to some repair or partial reconstruction of the theatre.—K. KARAPANOS, *The Temple of Apollon Hyperteleatas*. M. Karapanos describes 51 inscribed bronze ribbons like those previously described by S. A. Koumanoudes in the first number of the present volume of the *Ephemeris* (see JOURNAL, page 262). These also were found at Phoiniki, in Lakonika. 18 are given in fac-simile of the actual size. One *tænia* and two inscribed rims of bronze vessels are archaic, belonging, probably, to the sixth century B. C. O appears for Ω, Ε for the rough breathing, Α for Apollon in three of them. The inscriptions usually consist of a name followed by the word *pyrophoros*, or priest, of Apollon Hyperteleatas. The proper names, Sosaron, Arsineas, Soenikos, Kynseos, occur, as do Asopos and Kanopos as names of men. ΙΑΡΡΕΥΟΞ serves for *ἱερεὺς*, and *εἱρεὺς* by mistake for the same. Three of these inscriptions are archaic, four Hellenic, and the rest belong to Roman times probably after the sack of Delos, when the temple here had become an important one, with many priests and *pyrophoroi*. Here may have been the place to which the ancient Delian *xoanon* of Apollon was taken.—The MISCELLANY contains some emendations of Eleusis inscriptions, and of one from Delphoi; a suggestion, from two inscriptions and some walls found on the slope of the height above the Peiræus, that a temple of Asklepios stood there; three short inscriptions from Thessaly, one Christian, another of the fourth century B. C., with the digamma twice and of the form Γ, and a short one upon a marble base taken from a wall near Beulé's gate on the Athenian

Akropolis. This inscription bears the name of the artist Pandios, known before only from Theophrastos, who says that he became deranged from eating fruit while working in the sacred enclosure at Tegea. The forms of the letters refer this inscription to the first half of the fourth century B. C. Therefore Pandios must have worked at Tegea under Skopas, and hence he was probably a good artist.

A. M. WILCOX.

**GAZETTE ARCHÉOLOGIQUE.** 1885. Nos. 1-2.—E. BABELON, *Head of a blind man in the museum of Orléans* (pl. 1). It was brought from Greece by François Lenormant, and M. Babelon considers it an *ex-voto* offered in a temple of Asklepios or Hygieia, in consequence of a cure: this hypothesis is supported by the evidently personal character of the head (cf. the steles of Epidauros).—G. SCHLUMBERGER, *Stamped gold bands of an archaic period* (pl. 2). These fragments, found in Spain near Cáceres (Estramadura), have been purchased for the Louvre. The figures consist alternately of armed horsemen and armed or unarmed footmen of a barbarous and primitive type. The art of these figures seems to be unique. M. Reinach suggests to the writer an analogy with certain Libyan rock-reliefs (cf. Tissot, *Prov. Rom. d'Afrique*, pp. 437, 491, 492), and considers the bands to be an example of the art of the primitive populations of Spain and Barbary.—S. REINACH, *Kypriote heads in calcareous stone of the Museum of Constantinople* (pl. 3). The head of Aphrodite, soft and heavy in style, belongs to archaic Ionian art; while, in contrast, the male head of a priest, noble and severe in expression, is a product of fourth century Attic art, from an earlier type.—F. HAUSER, *Note on a Greek Mirror of the Cabinet des Médailles*. M. H. gives two principal reasons for regarding the design on this mirror as a falsification: (1) that the figures are drawn on the reverse, which is the mirror side, and that they are evidently posterior to the ornamental decoration on the edge; (2) that they are but a bad copy of the famous Etruscan Semele-mirror.—R. DE LASTEYRIE, *Inedited Miniatures of the Hortus Deliciarum* (XII cent.) (contin.; pls. 4, 5, 6). The reconstruction of this most interesting specimen of Romanesque miniature painting has been much facilitated by the fine colored plates and careful pen tracings made by M. de Bastard. A few of the latter are here reproduced; they represent Odysseus and the Sirens, the Pentecost, and Christ treading the wine-press.—F. RAVAISSON, *The Herakles ἐπιτραπέζιος of Lysippos* (pls. 7, 8). In the complete absence of any authenticated reproduction of any work of Lysippos, M. Ravaisson considers it important to call attention to the seated statuette of Herakles described by Martial and Statius as the image of a tutelary divinity to be placed on the table of Alexander the Great, for whom it was made. He

restores the statue from a plaster-cast at the Beaux-Arts, and two mutilated marble statues in the Louvre.

**Nos. 3-4.**—F. RAVAISSON, *The Herakles ἐπιτραπέζιος* of Lysippos (contin.). M. R. signals the Lysippian style in a colossal bust from Delos in the Louvre, the Belvedere torso, two colossal statues of Herakles in the Louvre, the Farnese Herakles, the small statue of the Louvre called *the follower of Bacchus*, but certainly a Herakles, etc.—L. COURAJOD, *The Bronze David of the Castle of Bury by Michelangelo* (pl. 9). This statue, executed by the master between 1502 and 1508, was carried to France, and disappeared at the close of the last century. M. Courajod seeks to recognize some miniature reproductions of this bronze: he finds one in a statuette belonging to the collection of M. Pulszky of Pesth.—M. COLLIGNON, *Stucco bas-relief found at the Farnesina*. The subject appears to be the game of *morra*, in which two youths are engaged while an older man looks on. In style the figures are remarkable: full of life, delicacy and expression, and even having a somewhat modern aspect. They seem to be by a Greek artist.—J. DE WITTE, *Venus Genitrix*. This bronze statuette, bought by the Louvre from M. Laredorte, was found in Asia Minor, and is judged to belong to the third century B. C.—H. DE TSCHUDI, *The Tomb of the Dukes of Orléans at Saint-Denis* (pl. 12). This mausoleum, raised by Louis XII, was ordered in 1502 at Genoa from four sculptors, two of whom were noted Florentine artists, Benedetto da Rovezzano and Donato Benti. This fact was well known, and the contract published; but, singularly enough, the monument had never been identified. It is in the form of a sarcophagus surrounded by twenty-four niches with statuettes, and surmounted by four reclining statues.—E. BABELON, *The Mosaic of Lillebonne* (pls. 13, 14).—A. DE BARTHÉLEMY, *Head of a Gaul in the Museum of Bologna* (pl. 15).—L. PALUSTRE, *Virgin of the fourteenth century at the Cathedral of Langres* (pl. 16). Philip VI presented this charming marble statue to bishop Guy, about 1337. It shows already the naturalistic influence of the Flemish masters.—H. THIÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-ware found in Gaul*. III. *On the principal treasures of silver-ware found in Gaul* (contin.). Discoveries at Montcornet (1883), Limes (1884), Saint-Chef (1760), Bailly-en-Rivière (1852) (the latter two consisting entirely of objects in silvered brass or bronze), Saint-Genis, and Le Veillon (1857). The paper ends with a careful description of the interesting treasury of Montcornet.

**Nos. 5-6.**—E. BABELON and S. REINACH, *Ancient Sculptures found at Carthage (Museum of Saint-Louis)* (pls. 17, 18, 19). In the growing museum placed under the care of Father Delattre are many interesting pieces of sculpture, some of which are here described and illustrated. On



pl. 17 are four heads of the best period of Roman art (Astarte, Octavia, a young man of the family of Augustus, and a youthful female head); on pl. 18 are three funerary reliefs in the best style of Attic art, but, as is evident from certain details, the work of the Roman Imperial period, probably of the time of the Flavii.—L. PALUSTRE, *Breton Goldsmith-work: a processional cross of the sixteenth century* (pls. 20, 21).—R. DE LASTEYRIE, *Inedited miniatures of the Hortus Deliciarum* (XII century) (contin. and end). Thanks to the copious notes left by M. de Bastard, who appears to have contemplated editing the *Hortus*, M. de L. is able to give here a table of all its miniatures, accompanied by notes on all existing plates or drawings of them, whether published or inedited. The miniatures number 333.—E. MOLINIER, *Bronze Ewer representing a Centaur* (pl. 22). A bronze of the XII cent. belonging to the museum of Buda-Pesth, in which there seems to be a confusion between the attributes of a siren and of a centaur.—E. MÜNTZ, *Notice of an inedited plan of Rome at the end of the fourteenth cent.* (pl. 23). This miniature exists in the famous *Livre d'heures* of the Duc de Berry († 1416) in the library of the Duc d'Aumale at Chantilly. The miniatures of this MS. show the hands of at least three artists, one of whom was French or Flemish, another, Italian: the latter is the author of the plan of Rome, which bears a strong resemblance to that painted by Taddeo di Bartolo in 1413-14 at Siena.—G. PERROT, *Three Sardinian figurines in the Cabinet des Médailles at Paris* (pl. 24).

A. L. F., JR.

K. VITTERHETS HIST. OCH ANTIQ. AKADEMIENS MÅNADSBLAD (MONTHLY JOURNAL OF THE ROYAL ACADEMY OF SCIENCE, HISTORY AND ANTIQUITY). Stockholm, 1884. Jan.-Feb.-March.—O. MONTELIUS, *A Gold-find of the Bronze Age* (illustr.). In 1883 were found in Hunestad parish, Halland, *A*, an open bracelet of gold with cup-shaped ends, weighing 80.8 gr.; *B*, four spiral bracelets of small double gold wire. These objects are now in the State Historical Museum.—W. SCHÜRER VON WALDHEIM, *Ancient Remains near the Länna-Norrtefje railroad* (illustr.). On this line are found numerous stone enclosures and mounds evidently marking ancient burial-places. Some of the mounds contain bits of bone, fragments of pottery or traces of fire. Near Finsta a curious bronze bracelet was found, much corroded.—OSCAR MONTELIUS, *The Origin of the Clasps of the Northern Bronze Age*. The primitive form of the Northern clasp was derived directly from the primitive Italian type, which is the same as that of the newly "invented" safety-pins (*Bull. di paleontologia italiana*, 1883, pl. v. fig. 1). Most of the Northern clasps, however, have the back part of the pin-head coiled into a spiral disk like the front, and hence possess a symmetry not to be found

in Italian clasps, though met with in some from Hungary.—SVEN SÖDERBERG, *A Christian burial-place discovered in Helsingborg*. An iron arrow-head, a knife, and other articles of unknown period were found with the bodies: also, a small silver coin bearing on one side a crown within a triangle surrounded by roses; on the reverse a bishop's mitre similarly enclosed. A similar coin is shown by Ramus and Devegge, pl. xxxiii, 15.—INGVALD UNDSET, *The Rune Lion in Venice*. A preliminary report to the Academy on the inscriptions upon the marble lion from the Peiraieus, which now stands at the entrance to the arsenal in Venice. There can be no question of a complete translation, as only isolated words or groups of words can be deciphered. The inscriptions upon the two sides of the lion cannot be regarded as of the same date or as belonging together. None of the historical names can be read upon the spots where Rafn thought he had deciphered them. New drawings of the inscriptions are recommended, as photography cannot be employed. The Academy has requested J. T. Hansen, architectural painter, to make these drawings, and a full report is promised in the *Antiqvarisk Tidskrift för Sverige*.—H. HILDEBRAND, *The new Swedish work on Runes*. A book upon Norse Rune-stones, whose text should be accompanied by illustrations of a quality to meet the requirements of modern criticism, has long been needed. The Academy has appropriated 7500 kr. for this purpose, for which a donation has already been made, and it is hoped that the publication may soon be undertaken.

**April-May-June.**—ESAIAS TEGNÉR, *Find of Silver from Grausne, Stenkyrka parish, Gotland*. These Cufic coins are compared with those found in Botels, previously described in this Journal. The total number of coins found at Grausne was 331, those from Botels numbered 2266.—HANS HILDEBRAND, *Coinage of the West*. Of the English and German coins included in the above find, none bear a date later than 976. Many silver ornaments found with these coins are described,—pins, rings, etc.—HANS HILDEBRAND, *Injury to the Black earth at Björko*.

**July-Aug.-Sept.**—EMIL HILDEBRAND, *Two finds of Danish Coins of the Eleventh Century*. These finds were made in 1865 in the villages of Fjelkinge and Löddeköpinge, in Skåne.

**Oct.-Nov.-Dec.**—SVEN SÖDERBERG, *A Burial-chest of the Bronze Age*. In January 1882, a stone chest was discovered near the shore of Öresund in the parish of Hyllie. The cover was missing, but the walls were intact. The upper edges of the stones were nearly on a level with the ground: this, combined with the fact that no artificial mound was erected over it, shows that it belongs to a period not far removed from the stone age. Three skeletons were found in the chest. One of them had on the right arm an open bronze ring of the type peculiar to the oldest

bronze age.—HANS HILDEBRAND, *Two projected Publications*. Beside the work on Runes, the Academy has decided upon two other publications. One is a description of the important Vendel-finds; the other, a series of group-catalogues of the objects preserved in the State Historical Museum and the Cabinet of Coins. Among the objects from Vendel is a leathern bit, covered with bronze. Large surfaces are sunk in the gilded bronze and filled with red and yellowish-red enamel: probably the finest specimen extant of enamel work at the close of the early iron age from Norse or German sources (illustr.). No. 1 in the series of catalogues of the Museum will treat of the Gotland mediæval finds, which are of especial value to archæological science, and form a group which hardly a province in all Europe can equal (7 illustr.).—OSCAR MONTELIUS, *Two finds of the Bronze Age from Skåne* (6 illustr.).—E. V. LANGLET, *Report on the means employed, during the present year, for the preservation and improvement of the ruins of the Church at Visby*. I. F. HAPGOOD.

MITTHEILUNGEN DES DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTES IN ATHEN. Vol. IX. No. 4. Athens, 1885.—H. G. LOLLING, *Topography of Doris*. I. Position and size of Doris. II. The Dorian Tripolis (Boion, Kytinion and Erineos) is shown to have been increased to a Tetrapolis by the addition of Pindos (Akyphas) probably between 353 and 339 B. C. III. The ancient Charadra is located at the "palaeokastro" of Mariolates, Erineos near Kato-Kastelli commanding the chief part of Doris, Kytinion at the mouth of the pass of Amblena, Boion and Pindos on the two small streams that flow into the Kephissos, from the mountains.—F. HALBHERR, *On an Unpublished List of Names from Keos*. This list gives some new names of families (οἴζοι or γένη) and individuals.—W. DOERPFELD, *The Temple of Sunion* (pls. 15, 16). Excavations were carried on at Sunion by the German Archæological Institute under Dr. Doerpfeld's direction from March 17 to March 30, 1884. The marble temple was found to have been built upon the foundations of an older temple of poros-stone. Each temple had 6 columns at the ends and 13 on the sides (not 12; cf. *Expéd. d. Morée* III. pls. 30-37). The stylobate of the poros temple was 30.34 m. long by 13.12 m. wide, that of the marble temple 31.15 m. by 13.48 m. Numerous stones from the older temple were built into the foundations of the other. Wherever the greater size of the new temple permitted, the measurements of the old temple were retained. The older temple had never been completed. The date of neither can be accurately ascertained.—E. FABRICIUS, *The Sculptures of the Temple in Sunion* (pls. 17-19). Thirteen slabs of the frieze are illustrated, of which four whole slabs and three fragments are here published for the first time. The frieze extended around the wall of

the pronaos above the epistyles. On the long side over the door was represented the battle of the gods and the giants. Opposite this was the battle of the centaurs. On the short sides were the exploits of Theseus. The slabs are in a poor state of preservation.—U. KÖHLER, *Numismatic Notes*. I. Description of coins found in 1883 at Pascha in Eubœia. II. Greek electron coinage. Some such coins are conjecturally assigned to Attica before the reforms of Hippias.—E. FABRICIUS, *Antiquities of Krete*: I. *Law of Gortyna* (pls. 20, 21). Text, in fac-simile and cursive, of the law-code of Gortyna, discovered in Krete by Halbherr and Fabricius. [A full description of the discovery is given in our JOURNAL by Professor Merriam, whose article (pp. 324–350) includes the first half of a critical text of the inscription, a translation, and a full comment: the conclusion will be given in No. 1 of the JOURNAL for 1886].—MISCELLANIES.—INSCRIPTIONS.

**Vol. X. No. 1.** Athens, 1885.—E. PETERSEN, *On the Erechtheion*. The building is divided into an eastern part (the *νάος*) and a western (the *οἶκημα*). The altar of the Thyechoos is identified with that of Zeus Hypatos, and is placed before the northern porch, by which Pausanias is said to have entered the building. *Προστομαῖον* is explained as the part of the building before the *στόμιον*, which latter is identified with the *φρέαρ* of Poseidon.—J. H. MORDTMANN, *On some Divinities of Hither Asia*. I. *Ἔοσις καὶ ὀζυαῖος*. II. *Δεῖτε Δεῖ*. III. *Μη-ρὶ θεῶν Κρα[ν]δὸς Μεγάλου*. Discussion of inscriptions.—J. H. MORDTMANN, *Inscriptions from the Tschinly-Kiosk*. Publication of 7 inscriptions from the Museum of Constantinople.—F. MARX, *Bronze Coin of Elaia*. Discussion and publication of a coin representing Auge about to be set adrift in a chest (cf. Imhoof-Blumer, *Monnaies Grecques*, p. 274).—F. DÜMLER, *Marble Statue in Beyrât* (pl. 1). Publication of a group representing Aphrodite and Eros. Aphrodite is entirely draped, Eros, who sits at her feet, winged and entirely nude. The Aphrodite has a marked resemblance to the Athena Parthenos. The head and right forearm of the Aphrodite, and the left hand and both feet of the Eros are wanting. The work is ascribed to the III cent. B. C.—U. KÖHLER, *Inscription from Samos*. The inscription here published refers to the sacrificial ceremonies in the Helikonion. The date assigned to it is 322 B. C. or shortly after.—W. DOERPFELD, *The Propylæia of the Akropolis at Athens*. I. *The original plan of Mnesikles* (pls. 2, 3). It is shown that the S. W. wing of the Propylæia was originally intended to correspond exactly to the N. W. wing (Pinakothek), except that the western front was to be, not a wall, but a row of 4 columns flanked by antæ. Moreover, on each side of the central building which has the five gates, were to be large porticos or halls reaching to the wall of the

Akropolis. These halls were to face the East, the front of each being formed by a row of 9 columns flanked by antae. The plan for the southern half could not be carried out, because it would have encroached too much upon the sanctuaries of the Brauronian Artemis and Athena Nike. The breaking out of the Peloponnesian war prevented the completion of the northern half.—E. FABRICIUS, *Antiquities of Kreta*: II. *The Idaean Grotto of Zeus*. Description of a cave on Mt. Ida in and in front of which were found numerous lamps of clay, and a great number of articles of bronze, gold, silver, and iron. Several of these are published. The articles found in front of the cave are of Greek origin, those found inside, Roman. The cave is identified with the grotto of Zeus.—MISCELLANIES.—INSCRIPTIONS.

No. 2.—F. MARX, *Divinities similar to the Dioscuri* (pl. 4). Publication of two Boeotian terra-cottas representing twins wrapped in mantles, wearing pointed hats. Also as vignettes in the text a similar terra-cotta from Olympia (though here the twins are both wrapped in one blanket, and wear no hats), and a terra-cotta from the neighborhood of Thisbe, representing a woman with a pair of twins on her arm (cf. *Arch. Ztg.* 1865, pl. CXCIX). These cannot be the Tyndaridai nor the sons of Antiope, but seem to indicate a wide-spread worship of some unknown twin divinities.—E. FABRICIUS, *Antiquities of Kreta*: III. *Archaic Inscriptions*. Two inscriptions from Eleutherna and two from Gortyna, all in ancient Kretan dialect. The letters have archaic and peculiarly Kretan forms like those of the great inscription from Gortyna.—L. v. SYBEL, *Asklepios and Alkon*. Alkon is represented as the ancient Athenian medical hero who was displaced by Asklepios, as Alkippe was by Hygieia. Sophokles as priest of Alkon seems to have brought from Epidaurus the worship of Asklepios.—A. NIKITSKY, *On the Delphic Lists of Proxenoï*. An inscription is published containing a list of names. This is part of the list of *proxenoï* three fragments of which were published by M. Haussoullier, *Bull. de Corr. Hellén.* VII. p. 191 sqq. Also a number of corrections to another list of *proxenoï* (Wescher and Foucart, *Inscr. de Delphes*, No. 18—Dittenberger, *Syll.* No. 198).—U. KÖHLER, *Potamos, a contribution to the History and Topography of the Attic Demes*. An Attic inscription of the second half of the IV century is published. From this and two others (*Mith.* IV. p. 102, and C. I. A. II. 864) it follows that there were three Attic demes called *Ποταμός*. Their inhabitants were called *Ποτάμιοι καθόπερθεν*, *Π.ὐπέπερθεν* and *Π.Δειραδιῶται*. These demes lay on the coast near Dhaskalio, and *Δειράδες* on the neighboring hills. Also another inscription containing a decree in honor of the prytanes of a tribe.—B. LATISCHEW, *Greek Inscriptions in Russia* (continued from *Mith.* IX. p. 231). Seven inscriptions from islands in the Aegean, one

from Asia Minor, and ten from uncertain places. These are mostly epitaphs. There are two decrees from Amorgos and one from Lesbos.—W. DOERPFELD, *The Propylaia of the Akropolis at Athens*. II. *On the form of the South-west wing* (pl. 5). It is proved that the South-west wing of the Propylaia had no gable, but was covered by a roof rising from the West and North to the walls at the East and South.—E. LOEWY, *Artist's Inscription from Megara*. An inscription *θηραμένης Τιμοζέλου ἀνέθηκε. Λύσιππος ἐποίησεν* is referred to the famous Sikyonian Lysippos.—U. KÖHLER, *Numismatic Notes* (cf. *Mith.* IX. p. 354): III. *The Solonian reform of the coinage*. The change in the coinage of Athens effected by Solon is accounted for by his desire to enable Athens to compete with Chalkis and Corinth in foreign trade.—E. FABRICIUS, *A painted tomb from Tanagra*. A marble sarcophagus, painted inside, is described. On one end was painted a horse and weapons; on the other, a loom. One of the long sides was decorated apparently with a landscape; the other, with various tools and utensils. A border in the form of a garland ran around near the top of the sarcophagus.—J. H. MORDTMANN, *Inscriptions from Syria*. Ten inscriptions are published, and the ground-plan of the temple of Balmarqod at Dêr-el-qal'a is given. Three at least of the inscriptions refer to this god.—MISCELLANIES. S. N. Dragoumis, *Ἰσωπος* (cf. *Mith.* I. pp. 139–150, 255, 256).—F. Köpp, *Terra-cotta group from Tanagra* (cf. *Mith.* X. p. 81). A woman is sitting upon a rock and looking at two children lying in a little bed at her feet.—REPORTS.

HAROLD N. FOWLER.

REVUE ARCHÉOLOGIQUE. 1885, I. Jan.-Feb.—CLERMONT-GANNEAU, *The Seal of Obadyahou, a royal Israelitish official* (2 figs.). This seal, in the possession of Herr Schroeder, German consul-general at Beyrût, is, from the form and character of the inscription, to be classed with archaic Israelitish intaglios. It bears the inscription

לעבריהו | עבר המלך

*To Obadyahou, the servant of the King*. Possibly to be identified with Obadiah (I Kings, 18, 3).—ED. FLOUEST, *Two Steles of a Lararium* (contin.). II. *The Stele of Montceau* (2 figs.). It represents the *Dis Pater*, the supreme divinity of the Gallic religion, with the celebrated sagum or plaid fastened on the right shoulder: little hair or beard. The attributes portrayed are the vase, double-headed hammer or mallet, and an attendant dog.—H. Y., *Archaeological exploration of the Department of La Charente by M. Lièvre* (pls. I. II. Church of Saint-Amant-de-Boixe).—G. BAPST, *Souvenirs of the Caucasus: Excavations in the main chain* (pls. III. IV. V.). A report to the Minister of Public Instruction on the diggings made in the Caucasus. In the small village of Quittero were

opened a number of rectangular stone graves. Bodies of men were inhumed with heads turned to the south, and accompanied by their arms, etc.; bodies of women were burned, and the ashes deposited in sacks which were placed in small graves, a mode of burial antedating the introduction of Mohammedanism into Daghestan. On a neighboring mountain-height were discovered 33 bronze statuettes, rudely made and peculiarly posed, with both hands either pressed upon the stomach or raised and extended, with thumbs plunged into the ears. At Parsma was noticed a peculiar religious monument; about it and on its walls were found horns of different animals, offered perhaps in sacrifice. In a tomb at Phonstio were found a necklace of silver balls, bronze bracelets with geometric designs, and other small objects. Diggings at Ardot brought to light 2 small bronzes, warriors not unlike the figures represented on archaic Greek vases.—AL. SORLIN-DORIGNY, *Stamps of amphorae found at Mytilene*. Nineteen amphoric inscriptions, the first published from the island of Lesbos. Eight of them are new. The amphorae and inscriptions are Rhodian.—GEORGES BOURBON, *Note on the crosier and ring of Jean II. de la Cour d'Aubergenville, bishop of Evreux 1244-1256* (fig.).—SALOMON REINACH, *Two Asiatic moulds in serpentine* (2 figs.). The one in the Louvre brought from Selendj, east of Thyatira, represents the Asiatic Aphrodite standing by the side of (probably) the god Bel-Nabou; an example of Lydo-Phrygian art under the influence of Chaldæa. The other in the Bibliothèque Nationale—considered by M. Chabouillet as representing an idol in the form of Baphomet and referred to the twelfth century A. D.—is here classed as Asiatic.—CLERMONT-GANNEAU, *Inedited Greek inscriptions from the Hauran*.—A. BAUX, *Pottery of the nuraghes and tombs of the giants in Sardinia* (10 figs.). This paper describes a number of fragments of pottery from Interroga similar, but superior to that found in the neolithic caverns of Tamara and S'Orieri, and showing no trace whatever of Phœnician influence.—SALOMON REINACH, *Chronique of the East* (2 figs.). A review of the discoveries made in the Hellenic East and in Greece during the latter part of 1884. We would call particular attention to M. Reinach's description of two archaic reliefs from Thasos, of great importance, discovered in 1866, which have disappeared since being taken to Constantinople. They represented, the first, a Dionysiac procession, in marble of Thasos; the second, Herakles Toxotes, in marble of Paros. The rest of the *Chronique* treats of discoveries in Asia Minor—Troïa—Pergamon—Tavion—Odemisch—Constantinople—Athens—Eleusis—Peiraicus—Sunion—Euboia—Tiryns—Epidauros—Elateia—Olympia—Oropos—Gudion—Kephallenia—Egypt—Southern Russia.

**March-April.**—G. WEBER, *Three archaic Tombs of Phokaia* (15 figs.) Two are rock-cut tombs doubly recessed and with vaulted ceilings. The third is a monolith above ground and of peculiar form. (For details, see JOURNAL, pp. 225-6).—H. DE CURZON, *The Priory Church of Champvoux, Nièvre* (pl. VI). From the remains of the walls of the former nave the plan of the church may be reconstructed: it shows a slightly projecting transept and an apse terminated by three contiguous chapels. The arms of the transept have wooden horizontal roofs; the choir and apsidal aisles, plain barrel-vaults. A round-arched arcade separated the choir from the apsidal aisles. The apse resembles that of the XI century church at Berry, the neighboring province; the nave, which is the only part entirely destroyed, is referred to the beginning of the XII century.—G. DE LA NOË, *The frontier rampart of the Romans in Germany* (pls. VII-IX). An outline of Von Cohausen's *Der Römische Grenzwall in Deutschland*.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.): v. *Seal-ring of Autun*. Description of a bronze ring with a monogram which is deciphered as ENDEVS, the name of an abbot of the monastery of Aran in Ireland, d. about 540 A. D.—CLERMONT-GANNEAU, *The royal Nabathæan names employed as names of divinities*. In the Nabathæan inscriptions are found the following names:

עבדמלכו	—	Abdmalkou,	Servant of Malkou.
עבדעבדת	—	Abdobodat,	“ “ Obodat.
עבדחרדת	—	Abdhartat,	“ “ Hartat.
עבדחדינת	—	Abdhodeinat,	“ “ Hodeinat.

From comparison with other sources of information, these names are seen to involve names of Nabathæan kings Malkou (Malchus), Obodat (Obodas), and Hartat (Aretas), which are of frequent occurrence in the Nabathæan dynasty, and offer a striking analogy to Greek and Oriental theophoric names. This suggests a cult of the Nabathæan kings. Abdhodeinat is identified with Abdhartat.—H. GAILOZ, *The Gallic Sun-god and the symbolism of the wheel* (contin.) (10 figs.). In Greek representations, the wheel in connection with Apollon has without doubt a solar significance. The wheel of Ixion (a secondary myth) is referred to Assyrian prototype of the winged globe with the sun-god, which again is but a specialized form of the Egyptian winged disk, one of the hieroglyphs of the sun. Cf. the early Chaldæan tablet of Sippara (Perrot and Chipiez, *Hist. de l'Art*, t. II. p. 211) where a priest or king is seated before a sun-disk. The Roman wheel of Fortune also has a solar origin, a reminiscence of which survives in the feast of Fortuna being held on the day of the summer solstice. The small bronze wheels of Celtic origin were used as amulets before becoming mere ornaments.—ED. DROUIN, *Observations*



on Coins with Pehlvi and Pehlvi-Arabic inscriptions (contin.). The coins of the Sassanid period fall into two classes: the first extending to the reign of Hormuzd II (c. 300 A. D.), the second, from Sapor II to the Arabian conquest.—ÉMILE DUVAL, *Antique head in the Fol Museum at Geneva* (pl. x). Catalogued as of best Greek period before Pheidias; considered by M. Duval as Etruscan of Hellenistic period.—CAMILLE JULLIAN, *The Antiquities of Bordeaux*. Bordeaux is singularly rich in Gallo-Roman or, more specifically, Gallic antiquities. This collection was begun during the Renaissance, and has been greatly increased during the present century. It is badly housed in four inadequate museums. M. Jullian makes a vigorous appeal for their unification.

May.—G. PERROT, *The Monument of Eflatoun in Lykaonia* (pls. xi. xii., and 2 figs.). A letter from Dr. Maryan Sokolonski, of Count Lanckoronski's expedition to ancient Pamphylia, describes in detail the monument of Eflatoun (see Hamilton, *Researches in Asia Minor*, vol. ii. pp. 350-351). It is situated on the border of a small lake and composed of 14 blocks of trachyte of unequal size. Each block bears a sculptured relief. On the topmost block is a winged disk, the wings lowered a little. On a smaller block below are two winged disks, the wings raised. These two blocks rest, as an entablature, on two piers which are sculptured with huge male figures with hands raised as if to bear the heavy weight. Between and on either side of these two piers are smaller blocks with sculptured figures similarly posed. Details of costume recall the warrior figures of Nymphs and Boghaz Keui. At the small village Koclitolu, was found a stone on which are figured in relief flowers, leaves, birds, heads and feet of men and birds, and mysterious signs forming an inscription (Hittite?) divided into 3 horizontal bands.—SALOMON REINACH, *The second stele of the miraculous cures of Epidaurus*. It contains an account of 23 cures; dropsy, blindness, headache, barrenness, gout, ulcer, lameness, etc. It is published in facsimile in the *Ephemeris*, 1885.—MAXIME COLLIGNON, *General character of Greek archaism*. The opening lecture of the *Cours d'Archéologie* at the *Faculté des Lettres de Paris*.—ALPH. BAUX, *On the bronzes of Teti and the presence of iron in Sardinia*. In letters to M. Perrot and to Prof. Crespi of Cagliari, M. Baux argues that the bronzes of Teti Abini (swords, implements, and statuettes with right hand extended, of exaggerated proportions and sometimes having 4 or 6 eyes) are monuments commemorative of peace, or success at the chase, and, like the nuraghe pottery of Interroga, are prehistoric; in opposition to the view of Prof. Pais, that they are *ex-voto* offerings of soldiers of the historic period. M. Baux admits the probable existence of a bronze foundery at Abini.—CLERMONT-GANNEAU, *Two new Phœnician inscriptions from Sidon* (1 fig.). A fragmentary

inscription in the collection of M. Périé at Beyrût, completed by means of the similar fragment published by Schroeder, ZDMG, No. xxxviii, Heft iv, taf. II, 6 and p. 533.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.) (2 figs.). VI. VII. Description of two gold rings in Baron Davillier's collection in the Louvre; one the seal of Trasildus, an unknown name; the other of Felix, a name borne by several celebrities of Merovingian times.

June.—G. BAPST, *Some bronzes of the Museum of Tiflis* (pls. XIII. XIV. XV. XVI., and 1 fig.). Arms of bronze found at Samtavro and Koban, in the Caucasus. The swords have tapering blades, and hilts fashioned for extremely small hands; the axes, engraved and plain, are of various shapes. Arrow-heads and arrow-guides (pennes de flèches) are of iron, and similar to those found in tombs of Veskovo of IX—XII centuries. Fibulae of peculiar type, ornaments shaped as pairs of horns, and plaques of bronze with geometric design of incrustated iron, indicate an early period, but add no weight to the hypothesis, that the Caucasus was the cradle of the Aryan races.—CLERMONT-GANNEAU, *Flies and nets*. Herodotus II. 95 explained by modern practice. M. C.—G. observed in Carpentras nets with large meshes used as protection against flies.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.) (1 fig.). VIII. A third ring from the Baron Davillier's collection in the Louvre, inscribed s(*signum* or *sigillum*) ROSE.—EUGÈNE MÜNTZ, *The Ancient Monuments of Rome at the time of the Renaissance* (contin.). A collection of contemporary documents referring to the reparations of the castle of S. Angelo from 1423 to 1544 A. D.—H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel* (contin.) (2 figs.). The equilateral cross on Gallic coins, which became a Christian cross, was originally, on Greek coins, a wheel with four spokes, which was a solar symbol.—ED. DROUIN, *Coins with inscriptions in Pehlvi and Pehlvi-Arabic* (contin.). Sassanid inscriptions of Nakshi-Rustam, Nakshi-Radjeb, Hâdji-âbâd, Tâki Bostân, etc.—CLERMONT-GANNEAU, *The Phœnician inscription of Ma'soub*.

ערפת כברת מצא ש[מ]ש וצ | פלי איש בן האלם מלאך מלך |  
 עשתרת ועברי בעל חמן | לעשתרת באשרת אל חמן | בשתא(?)  
 לפתלמים ארן | מלכם האדר פעל נעם בן פת | למים  
 וארסנאם אלן א[ח] | ים שלש חמשם שת לעם[צר] | כמאש בן  
 אית כל אחרי . . . | איש בארץ לכן לס ל . . . | . . .  
 [עלם]

Discovered at Bassa by J. Löytved, Danish vice-consul at Beyrût. A translation of it is given in the *News* of the JOURNAL, on p. 427.—RENÉ BRIAU, *Introduction of Medicine into Latium and Rome*.

II. **July-August.**—ED. DROUIN, *Coins with inscriptions in Pehlvi and Pehlvi-Arabic* (contin.) (pl. XVIII). A description of rare Pehlvi coins of Georgia and India.—H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel* (contin.) (6 figs.). The Christian chrisam, labarum, and spherical aureole, are referred for their origin to the Oriental wheel. The wheel occurs also in Gallic and Gallo-Roman sepulchral monuments.—E. MÜNTZ, *The Ancient Monuments of Rome at the time of the Renaissance. New researches* (contin.) (1 fig.). A description of the walls and gates of Rome from an inedited anonymous "Voyage d'Italie" by a French traveller who visited Italy 1574-1578.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.) (4 figs.). IX. Silver ring found at Argeuves near Amiens. The group of letters deciphered as giving the name EVSICC, to be read *Eusiccii* or *Eusiccie*. The feminine form preferred on account of small size of ring. The name Eusiccus was borne by a saint of Périgord in the VI century. X. Bronze ring found at Templeux-la-Fosse. The monogram deciphered gives *Melita*, a name mentioned in the will of Erminetrudis, in the year 700 A. D. XI. Girdle-buckle with seal monogram of *Agnus*, a name common in the Merovingian period. XII. Bronze ring from Châlons-sur-Marne: monogram reads *Eulatus* or *Eulalie*. These names are common in the Gallo-Frank period.—DIEULAFOY, *Excavations at Susa* (pls. XIX. XX. XXI., and 1 fig.). See JOURNAL, pp. 427-28.—BARON J. DE BAYE, *The tomb of a woman of the Gallic period in the Marne district* (8 figs.).—JOACHIM MENANT, *A Cameo in the Museum of Florence* (1 fig.). The original cameo of the glass-paste impression in the Berlin Museum, bearing a helmeted head surrounded by an inscription to Marduk by Nebuchadnezzar: "to Marduk his lord, Nabu-kudurri-ušur, King of Babylon, for the preservation of his days has consecrated it." The cuneiform inscription, from its form and cutting, is assigned to the second Babylonian Empire; the warrior-head being added, probably, in the time of Alexander. Menant concludes that the stone formed the pupil of an eye of a colossal statue dedicated to Marduk by Nebuchadnezzar.—SALOMON REINACH, *Chronique of the East*. A summary of the News of the first half of 1885. A large portion of this report is devoted to the antiquities and inscriptions of the ancient Hypaipa, at Tapaï, near the present city of Odesmisch, in Lydia, whose ruins were discovered by Texier. Lately, M. Demosthenes Baltazzi explored this locality, made some excavations and very accurate copies of the inscriptions: M. Reinach publishes the results of his researches. The rest of the *Chronique* refers to Athens—Tiryns—Krete—Lemnos—Constantinople—Asia Minor (Sterrett's Journey)—Kyme and Myrina—Pergamon—Pompeïopolis. ALLAN MARQUAND.

REVUE DE L'ART CHRÉTIEN. 1885. II.—PAUL ALLARD, *Christian Symbolism in the fourth century from the poems of Prudentius* (second and last article). According to the poet, Baptism is symbolized by the blind man at the pool of Siloam and by the passage of the Red Sea; the Eucharist, by the miracle of the manna and by the multiplication of the loaves and fishes. The Cross is symbolized by the wood cast by Moses into the bitter waters (Ex. xv, 23–25), by the brazen serpent, and by Moses praying, with his arm extended, against the Amalekites (cf. the *oranti*); the soul, by the dove, and the body, by a vase. Prudentius also speaks of such well-known subjects as Daniel, Jonah, Elijah.—J. BETHUNE DE VILLERS, *Æsthetic Beauty and the Christian ideal (Les Lettres d'un solitaire, par M. E. Curtier)*. “Beauty like truth has its source in God:” the Christian artist must begin by understanding revealed truth, and by acquainting himself with the laws of symbolism which depend upon it, with the lessons of archæology, and the rules of æsthetics. His works must reflect the religious, social, and individual character of the medium in which they are produced. M. Cartier attacks the Renaissance as an anti-Christian and materialistic movement.—L. DE FARCY, *Embroideries and textiles formerly preserved at the Cathedral of Angers* (2nd art. cont. fr. 1884, p. 270) (3 figs.). Important documents on vestments of the XII to XV cent.—CH. DE LINAS, *Early Sculptured Ivories* (pls. v. vi. and 2 figs.). The crucifix of the cathedral of Leon in Spain, now in the Museum of Madrid, is here illustrated. It bears the inscription *Ferdinandus Rex / Sancia Regina*. Ferdinand of Navarre married Sancha of Leon in 1037, and died in 1065. Both sides are richly sculptured in a purely national style. M. de Linas makes some interesting remarks on the early development of the Spanish Romanesque as an independent style, and on its relation to Byzantine, Visigothic, and French art.—CH. DE LINAS, *Byzantine Enamelling: the Svenigorodskoi collection*. This unique collection has recently been edited by the Abbé J. Schulz (*Die byzantinischen Zellenemails der Sammlung Svenigorodskoi*, Aix-la-Chapelle, 1884, R. Barth). M. de Linas discusses in his usual masterly manner the most important pieces, and is inclined to diminish the antiquity attributed to some of them by M. Schulz.

A. L. F., JR.

L'ART (edited by E. Véron, L. Gaucherel, and P. Leroi: published by J. Rouam, Paris). 1885.—This journal, with its sumptuous letter-press and superb plates, enters to a certain extent into our field of study, though it appeals especially to lovers of art and amateurs. It devotes the greater part of its space to the illustration of modern art or that of the Renaissance: still, early-Christian and mediæval, as well as classic art, are occa-

sionally treated in its pages. Among the articles of more than usual interest that have appeared in late numbers, we notice MR. CHARLES C. PERKINS' contribution on *Ghiberti's Gates*, the precursor of his monograph *Ghiberti et son École*, which has just appeared in the series of the *Bibliothèque Internationale de l'Art* (J. Rouam, ed., Paris); the loggia of the *Bigallo* at Florence by OTTO SCHULZE; M. CHARLES DIEHL's essay on *Ravenna*, with its graphic picture of a Byzantine city in the fifth and sixth centuries; M. MAXIME COLLIGNON's paper on the *Parthenon frieze*, an extract from his monograph *Phidias* which is soon to appear in the *Artistes célèbres*. M. VICTOR CERESOLE, in his series on *Alessandro Vittoria* (1524-1608), the noted North-Italian architect and sculptor of the XVI century and the pupil of Sansovino, rectifies and completes the preceding biographies of Temanza and Giovannelli and edits a number of interesting documents. HENRI DE GEYMÜLLER, in his article *Du Cerceau en Italie*, proves for the first time that the French architect Jacques Androuet du Cerceau began his career in Italy. This discovery is due to the identification, as by him, of fourteen designs of buildings in Rome. The date of his stay in Rome is shown to have been 1531 or 1532, and this would place his birth earlier than 1515. The designs are now in Munich.

The COURRIER DE L'ART is issued as a weekly supplement to *l'Art*; as a "chronique hebdomadaire des Ateliers, des Musées, des Bibliothèques, des Expositions, des Ventes publiques, etc." It is indispensable for a current acquaintance with the artistic and archæological activity of France, and has valuable correspondence from Italy, Germany and Austria. It contains useful references to new publications and to the contents of artistic and archæological periodicals, and a considerable amount of the latest news, of which we avail ourselves to a large extent in the News department of the JOURNAL.

A. L. F., JR.

## PROCEEDINGS OF SOCIETIES.

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CONGRESS OF THE FRENCH ARCHÆOLOGICAL SOCIETY AT MONTBRISON (June 25—July 2, 1885).

[In an earlier part of this number of the JOURNAL (pp. 401—4) an account is given of the excursions of the congress. Through the kindness of M. le Comte de Marsy in sending the advance-sheets of the *Bulletin Monumental*, a notice is here added on the papers read at the different meetings of the Congresses of Montbrison and Antwerp.]

June 26.—*M. Brassart*. Prehistoric studies in the Forez: discoveries during the last few years.—*Dr. Plique*. The stone age: showing the indeterminateness of this period.—*M. Vincent Durand*. Megalithic monuments of the Forez: a list of these constructions, not numerous in this province.—Report on the excavations by MM. Durand and Chaverondier, at the Châtelard of Saint-Marcel-de-Félines, which was an ancient Gallic *oppidum*. They have led to the discovery of an important portion of the rampart, analogous to that of Avaricum and to the Gallic military constructions of Mont-Beuvray, of Murceint and of Vertilum. Remarks were added on the Gallic roads of the department of the Loire and on the method of construction of the vitrified ramparts which exist in certain localities of the Forez.—*Dr. Rey*. The Ch. of Notre-Dame-de-l'Espérance of Montbrison: its architecture and sepulchral monuments.—*M. Rochigneux*. Report on recent excavations at Moind (Modonium).—*M. V. Durand*. Roman antiquities discovered at Saint-Clément.—*M. de Laurière*. Memoir of M. Maire on the excavations at Saint-Ours, in the Puy-de-Dôme.

June 28.—*M. Brassart*. Memoir of Dr. Noël on the sites of Forum-Segusianorum, Aquæ-Segetæ, Ariolica, etc. M. de Rostaing proposes to place Mediolano at Moind, Aquæ-Segetæ at Saint-Galmier-gare, and Forum-Segusianorum at Saint-Symphorien-le-château. Etc., etc.—*M. Vachez*. Memoir on the use of *eschea* or acoustic vases in ancient edifices and mediæval churches. Examples in Greece, Rome, France, and Northern Europe: from the church of Ainay (Museum at Lyon), and from the churches in the Forez, notably those of Néronde, Pommiers, and la Bénisson-Dieu. Discussion of this important topic by MM. Pa-

*lustre, de Laurière, Bulliot, de Fontenilles, Lair, de Roumejour*, etc, showing the use of the *eschea*, not only as acoustic vases, but for lightening the vaults and to prevent dampness.—*M. Brassart*. Discoveries by M. L. Rougier in the *palafittes* of lake Bourget, illustrated by the objects themselves.—*Dr. Plique*. Ceramic discoveries at Lezoux (Puy-de-Dôme), by himself. He divided Arverno-Roman ceramics into three periods extending from 70 to 268 A. D., and established families, genera, species, and varieties, according to color, paste, form, ornamentation, processes of manufacture, and especially epigraphy: he gave minute details on the export of Lezoux pottery, which is found not only throughout France, but in England, on the Rhine, and in Tunisia.—*M. Bulliot*. The ceramics of Mont-Beuvray: comparison between the vases of the Autunois and those of Auvergne and the Forez.

A. L. F., JR.

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HISTORICAL AND ARCHÆOLOGICAL CONGRESS AT ANTWERP  
(September, 1885).

The learned Societies of Belgium which make a specialty of historical and archæological studies have lately come together, at Antwerp, in order to lay the basis of a federation, and arrange for annual congresses to be held in the different cities of the kingdom, and for a common action for both the protection of national monuments and the execution of collective work. In this they follow the example of M. de Caumont in France (see JOURNAL, p. 401). The initiative of this movement was taken by the Archæological Academy of Belgium, whose centre is in Antwerp. The Congress met, September 27, under the presidency of the well-known archæologist M. Reusens. Addresses were delivered by the president, by General Wauwermans, Count Van der Straeten-Ponthoz and M. le Comte de Marsy, on the importance and direction of archæological studies.

The regulations then adopted divide the Congress into three sections:—  
1, The Prehistoric period, including geological and anthropological studies; historical geography of Belgium: 2, History and popular sciences; civil and religious institutions, glossaries, popular traditions and superstitions, songs, costumes, etc: 3, History of art and archæology, epigraphy, numismatics, industrial arts, diplomatics, etc. Among the special publications projected were,—an inventory of the artistic riches of Belgium; an album of painting and sculpture anterior to the XVI. cent. by known authors, which should serve as a criterion for the attribution of anonymous works; a publication like the *Archives de la Commission des monuments historiques de France*; a Bibliography of the works of the learned societies of Belgium; the continuation of the Inventories of the provincial and communal archives, etc.

Among the communications made to the Congress, the most remarkable was that of *M. M. Claës* on the discoveries made in the bed of the Scheldt through the enlarging of the basins and the building of new quays. The objects found are of all kinds: unfortunately, through lack of surveillance, only a portion of the collection could be kept together and deposited at Antwerp. It comprises axes in silex, Roman and Frankish objects, but especially mediæval arms, and particularly poniards of the most varied types, a collection of several thousand pipes of the xvi century, etc.

Next year the Congress will meet at Namur.

A. L. F., JR.



## BOOKS RECEIVED.

FROM THE AUTHORS.

- Daniel G. Brinton.** On Polysynthesis and Incorporation as characteristics of American languages. 8vo., pp. 41. Philadelphia, 1885, *McCalla & Starely*.
- . The Annals of the Cakchiquels. The original text, with a translation, notes and introduction. (Brinton's Library of aboriginal American literature, Number VI.) 8vo., pp. 234. Philadelphia, 1885.
- L. Duchesne.** Les Sources du Martyrologe Hiéronymien. Avec préface de Mr. Jean Baptiste de Rossi (Extrait des *Mélanges d'Archéologie et d'Histoire* publiés par l'École Française de Rome). 8vo., pp. 48. Rome, 1885.
- . La Crypte de Mellébaude et les prétendus martyrs de Poitiers (Extrait de la *Revue Poitevine* et *Saintongeoise* du 15 Juillet 1885). 8vo., pp. 28. Melle, 1885.
- Salomon Reinach.** Traité d'Épigraphie Grecque. Précédé d'un essai sur les inscriptions Grecques, par C. T. Newton, conservateur du Musée Britannique. 8vo. Paris, 1885, *Leroux*.
- Orazio Marucchi.** Guida Archeologica dell' antica Preneste. Pubblicata a cura della commissione per il ristauero della Cattedrale di S. Agapito. 8vo., pp. 198. Roma, 1885, *Tipog. della Pace*.
- O. T. Mason.** An account of the progress in Anthropology in the year 1884. 8vo., pp. 41. Washington, 1885.
- Theodor Schreiber.** Unedirte römische Fundberichte aus italiänischen Archiven und Bibliotheken. (Aus den Berichten der Kgl. Sächs. Gesells. d. Wissenschaften. Ph. hist. Cl. 1885). 8vo., pp. 80. Leipzig, 1885, *Breitkopf & Härtel*.
- Wolfgang Helbig.** Sopra la provenienza degli Etruschi. (Estratto dagli *Annali dell' Inst. di Corresp. Arch.*) 8vo., pp. 80. Rome, 1884.
- Gustav Hirschfeld.** Paphlagonische Felsengräber. Ein Beitrag zur Kunstgeschichte Kleinasiens. Mit 7 Tafeln und 9 Abbildungen im Text. (Aus den Abhand. d. Kgl. Pr. Akad. d. Wissenschaften zu Berlin, 1885). 4to., pp. 52. Berlin, 1885.
- Ernest F. Fenollosa.** Review of the chapter on Painting in Gonze's "L'Art Japonais." 8vo., pp. 54. Boston, 1885, *Osgood*.
- Alfredo Pais.** Osservazioni intorno ad una iscrizione scoperta a Tegea. 8vo., pp. 10. Cagliari, 1885, *Tipogr. del Commercio*.
- Ettore Pais.** Η ΣΑΡΑΑΝΙΟΣ ΓΕΛΟΣ. Roma, 1880, *Salviucci*.





STATUE OF ARTEMIS

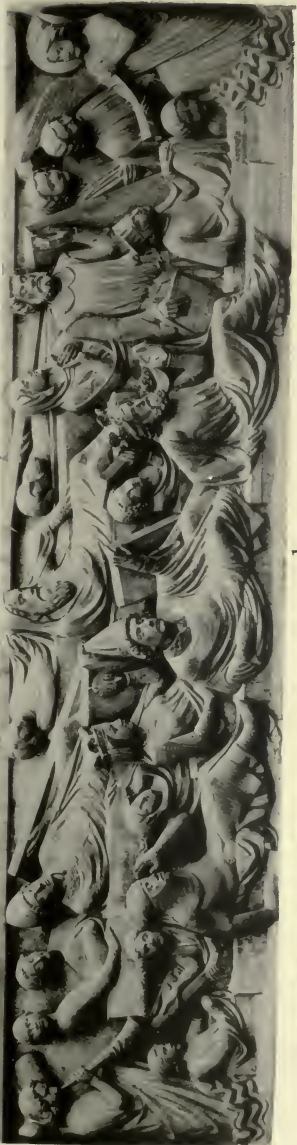
In the Museum at Constantinople.





BASE OF A BRONZE STATUE FROM MT. PTOUS.





2

SCULPTURE OF NOTRE DAME, PARIS.

1. *Lintel of Main Portal.*

2. *Statues of Porte Ste. Anne.*











